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PROGRESSIVE EXERCISES

IN

# ENGLISH COMPOSITION.

BY R. G. PARKER, A. M.

PRINCIPAL OF THE TRAVELER GRAMMAR SCHOOL, BOSTON.

"Books of more than average value."

New Stereotype Edition.

NEW YORK, BOSTON AND PHILADELPHIA: PUBLISHED BY THE AMERICAN BOOK CONCERN.

BOSTON:

PUBLISHED BY ROBERT S. DAVIS,

NEW YORK, PHILADELPHIA, BOSTON, AND CHICAGO, BOSTON, & CO.

CHICAGO, ILL.: PUBLISHED BY THE AMERICAN BOOK CONCERN, & CO.

Entered as Second-Class Matter, May 1, 1879.

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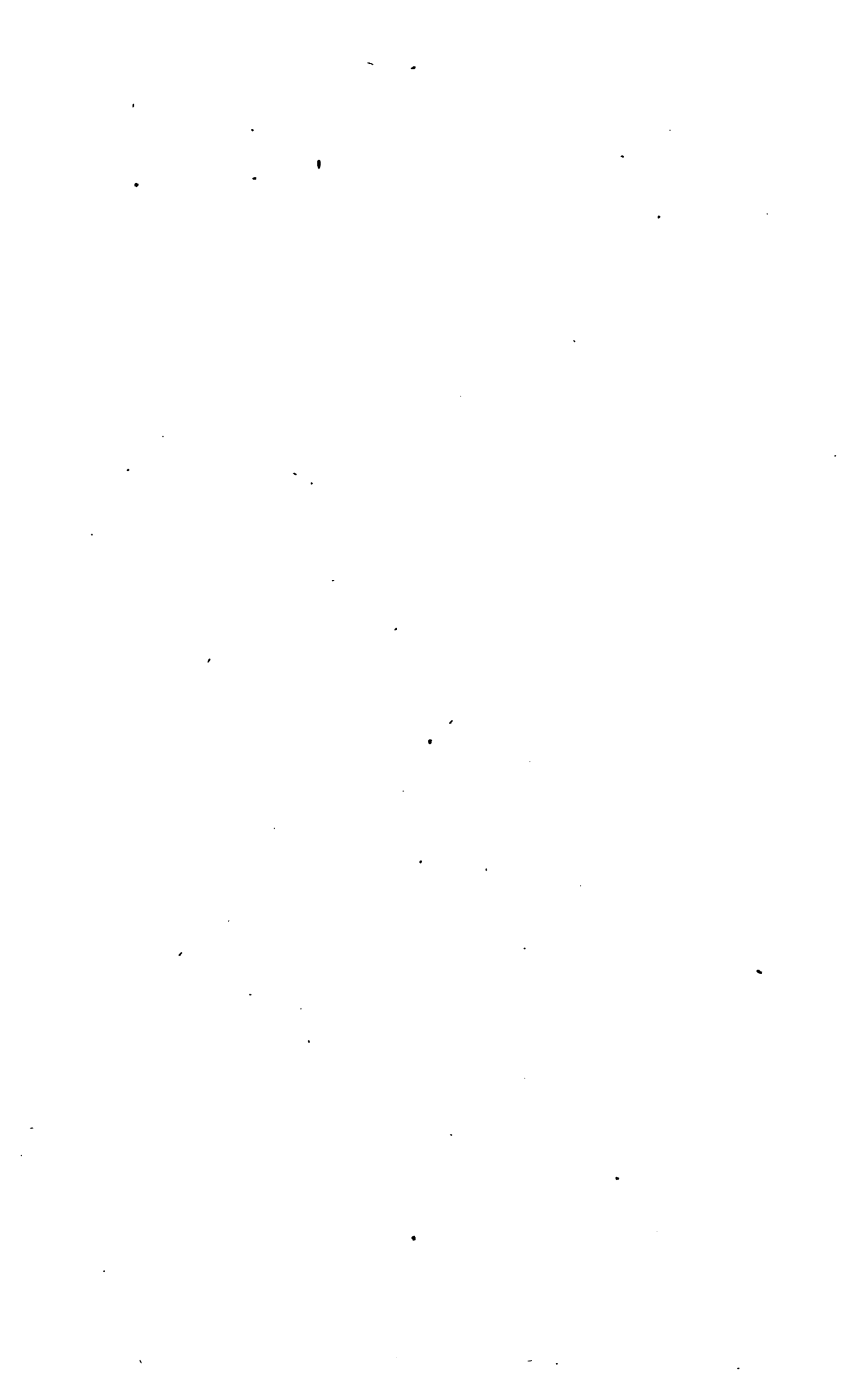
**JANUARY 25, 1924**

*L. Johnson.*



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**PROGRESSIVE EXERCISES**

**IN**

**ENGLISH COMPOSITION.**

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**BY R. G. PARKER, A. M.**  
**PRINCIPAL OF THE FRANKLIN GRAMMAR SCHOOL, BOSTON.**

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*"Ordo et modus omnia breviora reddunt."*

**New Stereotype Edition**  
**REVISED, ENLARGED AND IMPROVED, FROM THE FIFTY-FIFTH EDITION.**

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## PREFACE.

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Two great obstacles beset the pupil in his first attempts at composition. The first is the difficulty of obtaining ideas, (or learning to think;) the second is that of expressing them properly when obtained. In this volume, the author has endeavored to afford some assistance to the pupil in overcoming *both* these difficulties. It is not unfrequently the case that the scholar is discouraged in the very onset, and the teacher, from the want of a regular and progressive system, finds his labors unsuccessful, and his requisitions met with reluctance, if not with opposition. The simplicity of the plan here proposed, requires no labored explanation. The first exercise or lesson, consists in giving the pupil a word, or a number of words, and instead of asking for a definition of them, requiring him to use them in a sentence or idea of *his own*.\* From this simple exercise he is led onward through a series of Lessons in easy and regular progression, from the simplest principles to the most difficult practice. After the principle of each lesson is stated, (and, when necessary, explained,) a "MODEL" is presented, which is designed to show the pupil how the exercise is to be performed. The **EXAMPLES FOR PRACTICE** furnish him with the materials with which he is expected to perform his exercise. The teacher will find no difficulty in supplying the deficiency, if the **EXAMPLES** are not sufficiently numerous in some cases, or in omitting what may be superfluous in others. If, on the first inspection, any of the Lessons appear too difficult, the author respectfully requests the tests of trial and experience before they are condemned. They have been performed, and the *Models* of some of those apparently the most difficult, were written by pupils in the school of which he has the charge.

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\* The pupil may be permitted to write simply or familiarly at first; but the teacher should in all cases require that the sentence be the unassisted production of the pupil himself. Although a decided preference is expressed for a *written* exercise, yet several of the early lessons may be *read* from the book, at the discretion of the teacher. For some suggestions on the mechanical execution of written exercises, and the mode of correcting them, the teacher is referred to the close of the volume.

The author is encouraged to believe that the plan will be favorably received, if it leads the pupil to *think*, or removes any of the difficulties which lie in the way of those, who are just turning their attention to Composition. Justice requires the acknowledgement that some hints have been derived, and some extracts have been taken, from Walker's *Teacher's Assistant*, Booth's *Principles of English Composition*, and Jardine's *Outlines of a Philosophical Education*; but the plan, and the general features of the work, are believed to be new.

The book is designed as the Sequel to a Grammar which will shortly be published, on a plan, in some respects, different from any now in use. It therefore presupposes some acquaintance with syntax; although the practical exercises under most of the Lessons, can be performed with tolerable facility by those who have but a slender knowledge of any part of Grammar.

Boston, June, 1832.

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#### ADVERTISEMENT TO THE FIFTY-SIXTH EDITION.

SINCE the first publication of this work, in June, 1832, it has been stereotyped, and has passed through fifty-five editions. The author has had "no pecuniary interest" in the work since it was first stereotyped, in 1833, but he cannot say that he has "no further solicitude." Availing himself of the opportunity afforded on the re-casting of the plates for a new edition, he has voluntarily and gratuitously devoted himself to the improvement of the work, which he now hopes will be found more worthy of the unexpected favor with which it has been received.

Boston, October, 1846.

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## INTRODUCTION.

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It has been stated in the Preface, that this book is designed to afford assistance to the pupil in overcoming the two great obstacles which beset him in his first attempts at composition, — namely, the difficulty of obtaining ideas, and that of expressing them properly when obtained. Of these two difficulties, the former is the more embarrassing; and it is now proposed to show the manner in which the following lessons are calculated to smooth the path of the learner, and remove the obstacles in his progress. Every one who has the slightest acquaintance with the philosophy of the human mind, is aware that by the principle of association, called by some writers *the law of Suggestion*, every word or idea presented to the mind, becomes immediately connected with some other word or idea. These words or ideas are connected with others, and thus form what is called, in common language, *a train of thought*. It is upon this principle, that those lessons in this book, which are expressly designed to lead the pupil to *think*, and thus to furnish him with ideas, are founded. Thus, if a child were asked to write a sentence, without assistance derived from this source, he would naturally be at a loss what to say. But if he were requested to write or repeat a sentence containing some particular word, the word itself, by this *law of Suggestion*, will suggest an idea, or rather a string of ideas; and his only difficulty will then be in selecting from the number. I will illustrate my meaning by an example: Suppose, for instance, that I have a class around me, with their slates in their hands, and I request them to write a sentence (original of course) which shall contain the word *industrious*. With little hesitation, some would answer, "The bee is industrious." — "Industrious children accomplish much," &c. Here the word suggests the idea; and from the idea thus obtained, by the same law of association or suggestion others will arise; and the skilful teacher, in a short time, may draw from his attentive listeners an exercise, at the length of which both he and they will be surprised. After this first step has been taken, it may with advantage be followed by a similar one in which phrases are to be incorporated into sentences. The *phrases* will suggest the ideas as before, and as these ideas will necessarily be complex, another advance will be made in the progress of thought, the interested listener will begin to perceive that there is not so much inherent difficulty in the subject of composition as he at first supposed, and the progress he has made with so little exertion, will stimulate him with a fondness for the exercise which he at first so much dreaded. The lessons in this book which are founded on this principle of association, or law of Suggestion, are the 1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th, 24th, 27th, 28th, 29th, 32d, 37th, 38th, 40th, 41st, 43d, 44th, 45th, 46th, and 47th. Other lessons are founded on a different application of the same law; by which, instead of words suggesting the ideas, the ideas are made to suggest the words. Such are the 15th, 16th, 17th, 20th, 21st, 24th, 25th, 31st, 32d, 33d, 34th, 35th. Lessons 11th, 12th, 13th, 18th, 19th, and 26th, are exercises founded on special rules which require no further explanation. Lesson 9th consists solely of grammatical exercises, which are deemed important to familiarize the pupils with the details of the science of grammar. Lessons 10th, 22d, 23d,

are designed to exercise the taste and judgment rather than the inventive powers of the pupil. The 42d lesson embraces the subjects of Clearness, Unity, Strength, and Harmony, with the rules relating to them. The rules in this lesson must be thoroughly committed to memory.

If there be any part of the volume which is particularly new or valuable, it is that which relates to figurative language, — that mode of expression which lends to poetry all its charms, and to wit half of its attraction. By the aid of the same principle of association or suggestion, the pupil is taught, in lessons 31st to 41st, to change plain into figurative, and figurative into plain language, and is thus introduced to the graces and elegances of diction. As the method here employed is new, and so far as I know, wholly original, I will illustrate it by an example.

I begin by teaching the pupil the nature of figurative language, presenting to him the same thought, clothed both in plain and figurative dress. Borrowing an idea from that sublime Apostrophe to the Sun, from the pen of one of our gifted countrymen, I strip it of its beautiful dress, and present it thus in its naked simplicity. "Thou shinest on the waters, and they grow warm, and ascend in vapor till they reach the upper air." I then array it in its divested ornaments, and present it again to the admiring listener, who at first scarcely recognizes the same idea in that beautiful expression of Percival,

"Thou lookest on the waters, and they glow  
 "And take them wings, and spring aloft in air,  
 "And change to clouds," &c.

Other examples of a similar nature are readily found. Thus we say in plain language, "The grass grows in the meadows in the spring, and summer soon succeeds." This idea, so tamely expressed, becomes a spirited and lively sentiment in figurative dress. "In the spring of the year, the meadows clothe themselves in their beautiful green robes to welcome the approach of summer.

After the pupil, by such explanations, has become familiar with the difference between plain and figurative expressions, he is required to change plain language into figurative. To enable him to do this, a *hint* is given him in the following form. Suppose, for instance, that I wish him to express the following sentence in a figure: "He sunk in the water." [*See Lesson 32d.*] And to aid his imagination, I suggest the word *swallow*. It immediately occurs to him that the expression, "The waters *swallowed* him," conveys the same idea. Again, in the sentence, "The number of those who are alive, is very small compared with those who have died," — the suggestion of the words *tread*, *handful*, and *slumber*, immediately suggests a figurative expression like that beautiful one of Bryant,

"All that tread  
 "The globe are but a handful to the tribes  
 "That slumber in its bosom."

The facility with which the pupil, after a little practice, with the aid of models and suggestions like these, will convert plain into figurative language, and thus by degrees acquire the elegances of style, is really surprising. No exercise, perhaps, has a more powerful effect, in cultivating the imagination, than this; and if that were its only effect, it would certainly be worth the trial.

It is thus, by the aid of the principle of association or suggestion, that these lessons are designed to aid the pupil "in acquiring ideas," and "expressing them properly when obtained." That the plan is both practical and practicable, the book itself affords sufficient proof; for many of the models, examples, and exercises under the different lessons, were written and prepared by the pupils of one of the Grammar Schools of this city, with no other assistance than explanations, given by the author, similar to those which have just been described.

# PROGRESSIVE EXERCISES.

---

## LESSON I.

N. B. — SOME of the early lessons in the book may be read aloud, or written, at the discretion of the teacher.

The pupil, for his first exercise in composition, may join an adjective, or word representing the kind, number, or quality of the object, to each of the following words, according to the following

### MODEL.

House, horse, boy, girl, prospect, countenance, justice.

*With the adjective.*

A high house, a spirited horse, an honest boy, a lively girl, a beautiful prospect, a pleasing countenance, even-handed justice.

### EXAMPLES FOR PRACTICE.

Man,	Woman,	Child,	Father,
Mother,	Son,	Daughter,	Brother,
Sister,	Apples,	Pears,	Fruit,
Flowers,	Garden,	Orchard,	Tree,
Barn,	Yard,	Bird,	Beast,
Horse,	Cow,	Sheep,	Dog,
Cat,	Squirrel,	Kitten,	Mouse,
Minister,	Servant,	Miracle,	Frolic,
Folly,	Flame,	Fire,	Sleep,
Heat,	Cold,	Height,	Depth.

---

## LESSON II.

THE pupil will join an adverb, or word signifying manner, to the verbs or adjectives in the following sentences, according to the following



## MODEL

He is a ——— discreet man, and expresses his sentiments ———.  
 He is a *very* discreet man, and expresses his sentiments *very properly*.

## EXAMPLES FOR PRACTICE.

He acts ———. She speaks ———. Charles conducted ———.  
 How ——— he acts! How ——— he spoke!  
 How ——— John writes! How ——— Mary draws!  
 The flower smells ———. Charles dances very ———.  
 William walks very ———. The stream flows ———.  
 The tall tree waves ——— to the wind.  
 The lion roars ———. The young lambs frolic ———.  
 The river runs ———. The birds sing ———.  
 She is ——— beautiful. He is ——— wasteful.  
 It is ——— true. Learning is ——— valuable.  
 The wound was ——— painful.  
 The top of the pillar contained eight persons very ———.

## LESSON III.

THE pupil may complete the following sentences, by introducing a *verb*, which will make complete sense, as in the following

## MODEL

Vice ——— misery.  
 Happiness ——— in virtue.  
 Boys ——— in the streets.

*Sentences completed.*

Vice *produces* misery.  
 Happiness *consists* in virtue.  
 Boys *play* in the streets.

## EXAMPLES FOR PRACTICE.

The clock ——— the hours. The birds ——— in the shade.  
 The dog ——— at the thief. The cat ——— for the mouse.  
 Virtue ——— happiness. Industry ——— reward.  
 The diligent will ——— prizes. Sickness ——— the body.  
 The boy foolishly ——— his money. The sun ———.  
 His offence ——— punishment. He was ——— president.  
 A contented man ——— the great portion of life.  
 With his own hands he had ——— his grounds.

Water — in the sun. The physician — the sick man.  
He had —, —, and — his scanty harvest.  
Geography — the countries in the world.

---

## LESSON IV.

THE following sentences want the *subject or nominative case*. The pupil may complete them, according to the following

### MODEL.

\_\_\_\_\_ had entered the village, plundered the houses, and killed the inhabitants.

*Sentence completed.*

*A band of robbers* had entered the village, plundered the houses, and killed the inhabitants.

### EXAMPLES FOR PRACTICE.

- \_\_\_\_\_ is a sweet liquid collected by bees from flowers.
- \_\_\_\_\_ is the production of a kind of caterpillar, called a silk-worm.
- \_\_\_\_\_ give milk, from which is produced cream, butter, and cheese.
- \_\_\_\_\_ are used to draw heavy loads.
- \_\_\_\_\_ wait for no man. \_\_\_\_\_ produces misery.
- \_\_\_\_\_ should suffer punishment.
- \_\_\_\_\_ assemble in the shade. \_\_\_\_\_ is made of cream.
- \_\_\_\_\_ are made of iron. \_\_\_\_\_ grow in the wood.
- \_\_\_\_\_ cause a deep shadow. \_\_\_\_\_ is one who makes cloth.
- \_\_\_\_\_ is the parent of misery.
- \_\_\_\_\_ are the productions of warm climates.
- \_\_\_\_\_ contain pages, leaves, and letters.
- \_\_\_\_\_ are the fruit of the oak.

---

## LESSON V.

THE following sentences want the *objective case*, or the object of the active verb. The pupil may supply them, according to the following

## MODEL.

The boy told \_\_\_\_\_,  
 The girl recited \_\_\_\_\_,  
 The master reproved \_\_\_\_\_, and commended \_\_\_\_\_.

*Sentences completed.*

The boy told a *falsehood*.  
 The girl recited *her lesson well*.  
 The master reproved *the boy*, and commended *the girl*.

## EXAMPLES FOR PRACTICE.

Learning improves \_\_\_\_\_. Food strengthens \_\_\_\_\_.  
 Cold congeals \_\_\_\_\_. Heat melts \_\_\_\_\_.  
 Crimes deserve \_\_\_\_\_. Honesty merits \_\_\_\_\_.  
 Bees produce \_\_\_\_\_ and \_\_\_\_\_. Labor increases \_\_\_\_\_.

## LESSON VI.

*On the Use of Words.*

WRITE a sentence containing one or more of the following words: namely, *contains, industrious, well, idle, neglect, reward, reprove, recognized, surprised, destitute, excel*.

## MODEL.

The school-room *contains* many pupils.  
 Some are *industrious*, and get their lessons *well*.  
 Others are *idle*, and *neglect* their studies.  
 The teacher will *reward* the good, and *reprove* the negligent.  
 I *recognized* my father in the procession.  
 I was *surprised* by the return of my long lost brother.  
 A poor man is *destitute* of many comforts.  
 She *excels* all her classmates.

## EXAMPLES FOR PRACTICE.

*The pupil will recollect that his exercises will be more meritorious, if he can employ several of the words in the same sentence.*

Present,	Infirmities,	Patent,
Exemplary,	Obtain,	Posterity,
Beautiful,	Possess,	Regret,
Tall,	Prospect,	Refresh,
Straight,	Unforeseen,	Secret,
Erect,	Poisonous,	Secede,

Well,	Baneful,	Surpass,
Quickly,	Influence,	Surmount,
Inadvertently,	Indulgence,	Protest,
Exalted,	Forbear,	Surly,
Abandoned,	Gentle,	Suppress,
Animation,	Docile,	Withdraw,
Enterprising,	Equally,	Fearlessly,
Refused,	Clemency,	Atrocious,
Admission,	Prompt,	Invasion,
Inspect,	Anticipate,	Fertility,
Sagacity,	Alienated,	Inundate,
Fruitless,	Stimulated,	Preserve,
Solicitation,	Promiscuous,	Commiseration,
Disregarded,	Heterogeneous,	Uncouth,
Congratulate,	Mingle,	Invincible,
Acquire,	Entire,	Repugnance,
Delightful,	Complete,	Verdure,
Sentiment,	Astonished,	Fleeting,
Necessarily,	Homage,	Discover,
Comprehensive,	Panegyric,	Anticipate,
Contain,	Paltry,	Commendable,
Expect,	Palpitate,	Reprehensible.
Fatal,		

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## LESSON VII.

### *Use of Words in Phrases.*

WRITE a sentence containing one of the following *phrases*:  
namely, *at length*, *in the best manner*, *in succession*.

#### MODEL.

I have *at length* finished six lessons in composition.  
I tried to perform them *in the best manner*.  
I did not use all the words *in succession*.

#### EXAMPLES FOR PRACTICE.

In the most exemplary manner. The atrocious wickedness.  
Great advantage may be derived. Invasion of our rights.  
Patience and perseverance. Was inundated.  
The importance of. Are of no great consequence.  
Pay particular attention to. Be very anxious.

The acquisition of knowledge. The value of education.  
 Can be useful to few persons only. Naturally tend.  
 The beneficial influence. The most important.  
 A good character. The duties of children at school are.  
 By some thoughtless action or expression.  
 Has not the slightest foundation.  
 In order to preserve our health it is necessary.  
 We should always speak.  
 Can neither be respected nor esteemed.  
 Deserves our commiseration. It is the duty of children.  
 If we wish to excel. Is a description of the earth.  
 Teaches us to speak properly, and write correctly.  
 Are the productions of warm climates.  
 Are fleeting and changeable. Are ridiculous in the extreme.  
 There is a great difference between.  
 Invincible repugnance. He found himself surrounded.  
 I would surely. I would rather.  
 As far as the eye could reach. Overgrown with verdura.  
 Evinces remarkable sagacity. Commendable diligence.  
 Is undoubtedly true. Undervalue the advantages.  
 Duly appreciate. Feel an anxious solicitude.  
 We anticipate with pleasure. The effects of intemperance.  
 Can easily discover. Shall readily find.  
 Can easily discern. Confine our attention.  
 Is seldom unrewarded. Is inexcusable.

## LESSON VIII.

### *Use of Words, continued.*

SUPPLY the words that are omitted in the following sentences, and make sense of the sentences.

#### MODEL.

1. His father was \_\_\_\_\_ to \_\_\_\_\_ his request.
2. The boys applied themselves to their lessons with \_\_\_\_\_.
3. No one should \_\_\_\_\_ he enjoys.
4. Parents \_\_\_\_\_ for the welfare of their children.
5. A faithful discharge of duty \_\_\_\_\_.

Supplying the words omitted, the sentences may be read,

1. His father was *induced* to *grant* his request.  
Or, His father was *obliged* (or *compelled*) to *deny* his request.

2. The boys applied themselves to their lessons with *commendable diligence*.

3. No one should *undervalue the advantages* he enjoys.

4. Parents *feel an anxious solicitude* for the welfare of their children.

5. A faithful discharge of duty *is seldom unrewarded*.

N. B. — The pupil is given to understand that *any other words* which would make good sense may be used.

EXAMPLES FOR PRACTICE.

1. We seldom forget the — which are — by our friends.

2. Mankind cannot — without —.

3. Be kind — and — to your companions — not — nor —.

4. If you conduct yourself in a — and — manner, you will procure the — and the — of all who know you.

5. When you have a difficult — to perform —, you must not say you cannot — it; but exert all your —, and use your best —; for what man has done can again be — by man.

6. By carefully observing the proper discharge of your duties you will gain the — of your superiors; the — and — of your equals; and the — and — of all who are your inferiors. All that know you, will — and — you. Your example will be — as a pattern of — and — behavior. You will be — and — in every period, station, and circumstance in your life; and your name will be — when you are in your grave.

7. Nothing can — for the want of modesty; without it beauty is — and wit —.

8. Ignorance and — are the only things of which we need be ashamed. Avoid these, and you may — what company you will.

9. If you — to obtain the — of others, you must not — their interests or — their failings. Your own happiness cannot be augmented by — the faults of others, neither can your — be promoted by their —.

10. Virtue and — will secure all the — of this life. Religion will — us under the — of the world, and — us for that which is —.

11. Geography teaches us \_\_\_\_\_; it describes the \_\_\_\_\_; and, in its connexion with astronomy, explains the difference of \_\_\_\_\_ in the various parts of the world.

12. It was a delightful \_\_\_\_\_ in the month of \_\_\_\_\_. The sun rising above the \_\_\_\_\_, had gilded the tops of the \_\_\_\_\_. The birds fearing the heat had \_\_\_\_\_ in the \_\_\_\_\_. The cattle, having \_\_\_\_\_ their thirst in the \_\_\_\_\_, were browsing on the \_\_\_\_\_, and the peasant had \_\_\_\_\_ his labors in the field. All things seemed to \_\_\_\_\_ of a lovely day. But suddenly the \_\_\_\_\_ began to \_\_\_\_\_, the \_\_\_\_\_ began \_\_\_\_\_ to look dark, the \_\_\_\_\_ darted through the sky, the \_\_\_\_\_ rolled, and a noise, as if all the artillery of heaven was discharged at once, spread \_\_\_\_\_ and \_\_\_\_\_ on all around.

13. Our eyes are dazzled by the \_\_\_\_\_ of light.

14. Children are \_\_\_\_\_ and \_\_\_\_\_. When they are older they become \_\_\_\_\_; but when they have arrived at the state of manhood they lay aside the \_\_\_\_\_ of youth, and apply themselves to the \_\_\_\_\_ which belong to their \_\_\_\_\_ in life.

15. The only real and solid enjoyment of life is derived from \_\_\_\_\_. The only thing which we have real cause to dread is \_\_\_\_\_.

16. A school room is a place where children assemble to \_\_\_\_\_ and \_\_\_\_\_. The duties of the teacher are to \_\_\_\_\_ and \_\_\_\_\_ his pupils; and the pupils themselves should be \_\_\_\_\_ and \_\_\_\_\_, in order that they may be benefitted by his instructions. They should not \_\_\_\_\_, nor \_\_\_\_\_, nor \_\_\_\_\_; but listen \_\_\_\_\_ to what is told them; and try to show by their \_\_\_\_\_ and \_\_\_\_\_ that they know how to estimate the privileges which they \_\_\_\_\_, in being allowed \_\_\_\_\_ school.

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## LESSON IX.

### *Grammatical Exercises.*

N. B.—THIS lesson may be omitted by those who have but a slender knowledge of grammatical principles.

• Write a sentence containing a nominative case and a verb.  
As,

The horse runs.

Write a sentence containing a nominative, a verb, and an objective case. As,

Charles struck John.

Write a sentence containing a noun, an adjective, a verb, and its object. As,

Naughty boys deserve punishment.

Write a sentence containing a noun, a verb, and a pronoun. As,

John loves you.

Write a sentence containing two nouns connected by a conjunction with an adjective.

N. B. — The pupil will observe that *every* sentence *must* contain a nominative case and a verb.

As, Charles and John were studious.

Charles or John was studious.

N. B. — It will here be noticed, that when it is said, that "Charles ~~and~~ John were studious," it implies that two persons were studious, and, for this reason, the verb must be plural. But when it is said, that "Charles or John was studious," it implies that only *one* of the two is so, and therefore, the verb must be in the singular; for the verb must always agree in number with the number of persons or things which form the subject of the verb, whether that subject be expressed by one word, or more than one word.

Write a sentence containing a verb in the infinitive mood. As,

He endeavored to perform the exercise well.

Write a sentence containing a collective noun, conveying unity of idea, and a pronoun and a verb agreeing with it. As,

The fleet was seen sailing on its course.

Write a sentence containing a collective noun, conveying plurality of idea, with a verb agreeing with it. As,

The fleet have all arrived in safety.

N. B. — It will be observed, in this example of a collective noun, that in the former the fleet is spoken of as one whole, viewed as a single object, and therefore, that it conveys unity of idea; but that in the latter, although the collective noun conveys the idea of one whole, yet the different parts of that whole are viewed separately, and therefore, the collective noun conveys plurality of idea.

Write a sentence containing a collective noun, a numeral adjective, and two verbs connected by the conjunction "or."

As,



The council, after *two* or *three* meetings, were disposed to censure him, or to dismiss him from his office.

Write a sentence containing a nominative absolute, with a participle. As,

The *tide* and the *wind* favoring, the ship came directly to the wharf.

N. B. — By some grammarians, the *nominative case absolute* is called the *nominative independent*.

Write a sentence containing a phrase, or an infinitive mood used as the subject of a verb. As,

To be wise, in the sight of our Creator, requires the diligent study of his word.

Write a sentence containing an infinitive mood, without its attendant preposition. As,

He dares not *act* contrary to his instructions.

N. B. — The infinitive mood is used without the sign *to* after the verbs *bid*, *dare*, *need*, *see*, *hear*, *feel*, *make*, and a few others.

Write a sentence containing a participle and a preposition, with an active verb and its object. As,

Charles, going in haste, forgot his message.

Write a sentence containing the possessive case of a noun or a pronoun. As,

Charles took his father's umbrella.

Write a sentence containing a relative pronoun as the nominative to a verb. As,

The man who lives prudently may grow rich.

Write a sentence containing a relative pronoun, in the objective case, governed by an active verb. As,

The life which a good man leads is happy.

Write a sentence containing an adjective used as a noun. As,

The rich should respect the poor.

Write a sentence containing a verb in the imperative mood. As,

Respect thou the good.

Write a sentence containing both an active and a passive verb. As,

John leads a virtuous life, and he is respected by all who know him.

Write several sentences containing one or more of each of the following particulars :—

A verb in the potential mood.

A verb in the subjunctive mood.

N. B. — No sentence can be constructed with a verb in the subjunctive mood alone. There must always be another verb in the sentence, with another nominative case.

An irregular verb in the second future tense of the indicative mood active.

The same in the passive form.

A compound relative pronoun.

An interrogative pronoun.

The same word constituting different parts of speech.

Two or more nouns connected by the conjunction “and,” with their verb and a pronoun.

Two or more nouns connected by the conjunction “or,” with a verb and a pronoun.

A participial noun.

Nouns in apposition.

The nominative after a passive or an intransitive verb.

An ellipsis of the different parts of speech.

## LESSON X.

### *Variety of Arrangement.*

SENTENCES consisting of parts and members, and sometimes very simple sentences, can be variously arranged, the sense remaining unaltered. The following sentences are to be written (or read) in as great a variety of arrangement as the pupil can invent. He may afterwards take the same words, and express different ideas with them.

#### MODEL.

On the fifth day of the month, which I always keep holy, I ascended the high hills of Bagdad, in order to pass the rest of the day in meditation and prayer.

*Same sentence, with the members differently arranged.*

On the fifth day of the month, which I always keep holy, in order to pass the rest of the day in meditation and prayer, I ascended the high hills of Bagdad.

*Same again varied.*

I ascended the high hills of Bagdad, in order to pass the rest of the day in meditation and prayer, on the fifth day of the month, which I always keep holy.

*Again.*

In order to pass the rest of the day in meditation and prayer, I ascended the high hills of Bagdad, on the fifth day of the month, which I always keep holy. -

*Again.*

In order to pass the rest of the day in meditation and prayer, on the fifth day of the month, which I always keep holy, I ascended the high hills of Bagdad.

*Again.*

I ascended the high hills of Bagdad, on the fifth day of the month, which I always keep holy, in order to pass the rest of the day in meditation and prayer.

N. B. — It is recommended to teachers to require the pupil to tell which arrangement of the sentence he thinks the best.

## EXAMPLES FOR PRACTICE.

## 1. John was buried here.

This simple sentence may be read in twenty-four different ways, six of which will be questions.

## 2. The farmer, Peter, ardently loves the beautiful shepherdess, Mary.

## 3. The highwaymen, by force, (or forcibly,) took a watch from a gentleman's servant on the turnpike-road.

## 4. Such unusual moderation in the exercise of supreme power, such singular and unheard of clemency, and such remarkable mildness, cannot possibly be passed over by me (or, I cannot possibly pass over) in silence.

N. B. — The longest members of a sentence ought *generally* to be placed last.

## 5. Some gentle spirit glides with glassy foot over yon melodious wave, still pervades the spot, keeps silence in the cave, or sighs in the gale; although thou, the Muses' seat, art now their grave, and Apollo no more delights to dwell in his favorite grotto.

## 6. I survey thee, O Parnassus, neither with the phrenzy of a dreamer, nor the ravings of a madman; but as thou appearest, in the wild pomp of thy mountain majesty.

## 7. Who with rosy light filled thy countenance, sank thy

sunless pillars in the earth, and made thee the father of perpetual streams.

8. Bleached linen, the pride of the matron, the toil of many a winter night, the housewife's stores, whiter than snow, are laid up with fragrant herbs.

9. Softened by prosperity, the rich pity the poor; disciplined into order, the poor respect the rich.

10. When April and May reign in sweet vicissitude, I, like Horace, perceive my whole system excited by the potent stimulus of sunshine, and give care to the winds.

11. Early one summer morning, before the family was stirring, an old clock, that, without giving its owner any cause of complaint, had stood for fifty years in a farmer's kitchen, suddenly stopped.

12. Thy skies are as blue, thy groves are as sweet, thy fields are as verdant, thine olive is as ripe, thy crags are as wild, as they were in those early days when Minerva herself graced the scene.

13. A horseman, with an oath, rudely demanding a dram for his trouble, came galloping to the door, while they were at their silent meal, and, with a loud voice, called out that with a letter he had been sent express to Gilbert Ainslie.

14. By violent persecution, compelled to quit his native land, Rabbi Akiba wandered over barren wastes and dreary deserts. At last, he came fatigued and almost exhausted, near a village.

15. As the threatening clouds obscured the moon, and the post-boy drove furiously through the road, suddenly I heard a lamentable sound.

16. It appears that during the night a band of robbers had entered the village, plundered the houses, and killed the inhabitants.

17. From the result of my own personal observation, I am fully convinced that there has formerly been a population much more numerous than exists here at present.

18. Leaving it entirely to the imagination to descend further into the depths of time beyond, we can trace these remains of Indian workmanship back six hundred years, from the ages of the trees on them, and from other data.

19. In inverted order, as well as that in which they are arranged, the various kinds of exercises should be practised, from the highest to the lowest, to effect the purpose for which they were designed.

20. To vindicate the religion of their God, to defend the justice of their country, to save us from ruin, I call on this most learned, this right reverend bench. To maintain your own dignity, and to reverence that of your ancestors, I call upon the honor of your lordships. I call upon the humanity and the spirit of my country, to vindicate the national character.

21. Contented and thankful, after having visited London, we returned to our retired and peaceful habitations.

22. When the Romans were pressed with a foreign enemy, the women voluntarily contributed all their rings and jewels, to assist the government.

23. He had ploughed, sowed, and reaped his often scanty harvest with his own hands, assisted by three sons, who, even in boyhood, were happy to work with their father in the fields.

24. The little bleak farm, sad and affecting in its lone and extreme simplicity, smiled like the paradise of poverty, when the lark, lured thither by some green barley-field, rose ringing over the solitude ; and among the rushes and heath, the little brown moorland birds were singing their short songs.

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## LESSON XI.

### *Variety of Expression.*

A VERY common error of pupils just commencing composition, is the frequent and unnecessary use of the conjunction *and*. The following examples will show, that the use of the present or perfect participle will correct this fault.

#### MODEL, *with the Present Participle.*

He descended from his throne, and ascended the scaffold, and said, "Live, incomparable pair."

*Better thus :* Descending from his throne, and ascending the scaffold, he said, "Live, incomparable pair."

*Or thus :* He descended from his throne, and ascending the scaffold, said, "Live, incomparable pair."

*Or thus:* He descended from his throne, and ascended the scaffold, saying, "Live, incomparable pair."

**MODEL, with the Perfect Participle.**

She was deprived of all but her innocence, and lived in a retired cottage with her widowed mother, and was concealed more by her modesty than by solitude.

*Better thus:* Deprived of all but her innocence, and concealed more by her modesty than by solitude, she lived with her widowed mother in a retired cottage.

*Or thus:* Deprived of all but her innocence, and living in a retired cottage with her widowed mother, she was concealed more by her modesty than by solitude.

**EXAMPLES FOR PRACTICE.**

1. The beauties of nature are before us, and invite us to contemplate the power, the wisdom, and the benevolence of that great and good Being at whose word they sprang up, and presented themselves as proper objects of our admiration and our gratitude.

2. The elephant took the child up with his trunk, and placed it upon his back, and would never afterward obey any other master.

3. Egypt is a fertile country, and is watered by the river Nile, and is annually inundated by that river, and it receives the fertilizing mud which is brought by the stream in its course, and derives a richness from the deposit which common culture could not bestow.

4. He was called to the exercise of the supreme power at a very early age, and evinced a great knowledge of government and laws, and was regarded by mankind with a respect which is seldom bestowed on one so young.

5. Geography teaches the various divisions made by man or nature on the earth, and the productions of every climate; and is a very useful study to the merchant and the politician, and shows the former where commerce is most advantageously pursued, and the latter the natural obstacles to the progress of ambition.

6. I have frequently paused in the wilderness, and contemplated the traces of a whirlwind, and wondered at the mighty force of that invisible power, which roots up the stupendous oak and lofty pine, and spreads ruin and desolation over the fair face of nature.

7. The celestial vault, the verdure of the earth, and the clear silvery light which danced on the surface of the stream, delighted my eyes, and restored joy to my heart, and gave animation to my spirits, and conveyed pleasures to my mind, which exceed the powers of expression.

8. He raised his eyes, and turned to the prince, and said, "Your highness will remember the fidelity with which my father has served you, and I suppose that you will pardon my presumption in thus appearing uninvited at your court, and I humbly crave permission to supplicate that protection which is so easy for you to afford, and so necessary to me that it should be bestowed. The enemies of our family are powerful, and are of noble blood, and are allied by peculiar ties to your highness, and may therefore be supposed to have higher claims to your favor. But I know that generosity to be a characteristic of your highness, which will disregard the suggestions of interest, and defeat the nefarious plans of artful dependents, and afford succor to the persecuted peasant, rather than countenance injustice and oppression.

9. I fixed my eyes on different objects, and I soon perceived that I had the power of losing and recovering them, and that I could at pleasure destroy and renew this beautiful part of my existence. This new and delightful sensation agitated my frame, and gave a fresh addition to my self-love, and caused me to rejoice in the pleasures of existence, and filled my heart with gratitude to my beneficent Creator.

10. She was dressed in her gayest apparel, and wore her most costly jewels, and presented a spectacle of living brilliance which scarcely the sun himself could rival.

11. The dry leaves rustled on the ground, and the chilling winds whistled by me, and gave me a foretaste of the gloomy desolation of winter.

12. He took them into the garden one fine summer morning, and showed them two young apple-trees, and said, My children, I give you these trees. They will thrive by your care, and decline by your negligence, and reward you by their fruit in proportion to the labor you bestow upon them. Edward, the youngest son, attended to the admonitions of his father, and rose early every day to clear the tree from insects that would hurt it, and propped up the stem to prevent its taking a wrong bent, and had the satisfaction, in a short

time, of seeing his tree almost bent to the ground with the weight of the rich and racy fruit. But Moses preferred to while away his time, and went out to box with idle boys, while Edward was laboring in the orchard, and soon found his tree destroyed by his neglect.

13. Columbus perceived that it would be of no avail to have recourse to any of his former expedients, and found it impossible to re-kindle any zeal for the success of the expedition, and endeavored to soothe passions which he could no longer command, and gave way to a torrent too impetuous to be checked.

14. They erected a crucifix, and prostrated themselves before it, and gave thanks to God for conducting their voyage to such a happy issue.

15. He knows that life has many trials, and believes that God has appointed this world as the preparative for another, and regards not with feelings of envy or jealousy, the more prosperous condition of others.

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## LESSON XII.

### *Variety of Expression, continued.*

THE active or objective verb may be changed into the passive; and the passive verb may be changed into the active or objective, the sense remaining unaltered.

#### MODEL, *by the Active or Objective Verb.*

All mankind must taste the bitter cup which destiny has mixed.

#### *By the Passive.*

The bitter cup which destiny has mixed, (or which has been mixed by destiny,) must be tasted by all mankind.

#### EXAMPLES FOR PRACTICE.

1. The project was received with great applause by all the company.

2. Most of the trades, professions, and ways of living among mankind, take their origin either from the love of pleasure, or the fear of want.



3. Gentleness corrects whatever is offensive in our manners.

4. The places of those who refused to come, were soon filled with a multitude of delighted guests.

5. In visiting Alexandria, what most engages the attention of travellers, is the pillar of Pompey, as it is called, situated at a quarter of a league from the southern gate.

6. We receive such repeated intimations of decay in the world through which we are passing; decline, and change, and loss follow decline, and change, and loss, in such rapid succession, that we can almost catch the sound of universal wasting, and hear the sound of desolation going on around us.

7. The rectitude of Dryden's mind was sufficiently shown, by the dismissal of his poetical prejudices, and the rejection of unnatural thoughts and rugged numbers.

8. The youth who had found the cavern, and had kept the secret to himself, loved this damsel. He told her the danger in time, and persuaded her to trust herself to him.

9. When the subject is such that the very mention of it naturally awakens some passionate emotion, or when the unexpected presence of some person or object in a popular assembly inflames the speaker, either of these will justify an abrupt and vehement exordium.

10. Theocritus and Virgil are the two great fathers of pastoral writing. For simplicity of sentiment, harmony of numbers, and richness of scenery, the former is highly distinguished. The latter, on the contrary, preserves the pastoral simplicity, without any offensive rusticity.

11. The relation of sleep to night, appears to have been expressly intended by our benevolent Creator.

12. The favored child of nature, who combines in herself these united perfections, may be justly considered the masterpiece of creation.

13. You have pleaded your incessant occupation; exhibit, then, the result of your employment.

14. Is the eye of Heaven to be dazzled by an exhibition of property, an ostentatious show of treasures?

15. I need not ask thee if that hand, when armed, has any Roman soldier mauled and knuckled.

## LESSON XIII.

*Variety of Expression, continued.*

To preserve the *unity* \* of a sentence, it is sometimes necessary to employ the case absolute, instead of the verb and conjunction.

## MODEL

1. The light infantry joined the main body of the detachment, and the English retreated precipitately towards Lexington.

*Better thus :* The light infantry *having joined* the main body of the detachment, the English retreated precipitately towards Lexington.

2. The class recited their lessons, and the teacher dismissed them.

*Better thus :* The class *having recited* their lessons, the teacher dismissed them.

## EXAMPLES FOR PRACTICE.

1. The battle was concluded, and the commander-in-chief ordered an estimate of his loss to be made.

2. John was in the school-room, and Charles entered and thus addressed him.

3. The Monongahela and Alleghany rivers were swollen by the continued rains; and the Ohio inundated the cities, towns, and villages on its banks.

4. The trees were cultivated with much care, and the fruit was rich and abundant.

5. The love of praise is naturally implanted in our bosoms; and it is a very difficult task to get above a desire of it, even for things that should be indifferent.

6. The rain poured in torrents upon us, and we were obliged to take shelter in a forest.

7. His mind was the prey of evil passions, and he was one of the most wretched of beings.

8. The character of Florio was marked with haughtiness and affectation, and he was an object of disgust to all his acquaintance.

9. The evidence and the sentence were stated, and the president put the question whether a pardon should be granted.

10. Few governments understand how politic it is to be merciful ; and severity and hard-hearted opinions accord with the temper of the times.

11. The Shenandoah comes up at the right ; and the Potomac, with its multiplied waters, rends the mountain asunder, and rushes toward the sea.

12. Nature dressed the scene in the richest colors and most graceful forms, and never could the eye enjoy a richer spectacle.

13. I travelled through the county of Orange, and my eye was caught by a cluster of horses tied near a ruinous, old wooden house in the forest, not far from the roadside.

14. A general description of the country was given in a former letter, and I shall now entertain you with my adventures.

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## LESSON XIV.

BESIDES the method of expressing the same idea by inflections of the same word, exhibited in the preceding lessons, the following modes may be practised in some sentences : —

1. By applying adjectives and adverbs instead of nouns.
2. By using nouns instead of adjectives and adverbs.
3. By reversing the corresponding parts of the sentence.
4. By the negation of the contrary, instead of the assertion of the thing first proposed.
5. By the use of pronouns instead of nouns.

The following models exhibit the methods now described, in their respective order : —

### MODEL I.

Sincerity of intention should be highly esteemed.  
Sincere intentions should be held in high estimation.

### MODEL II.

Pure principles characterize the virtuous man.  
Purity of principle characterizes the virtuous man.

### MODEL III.

The benevolence of the Deity is as evident as the stupendous grandeur of his works.

The stupendous grandeur of the works of the Deity is no more evident than his benevolence.

MODEL IV.

The duration of our existence is finite.  
The duration of our existence is not infinite.

MODEL V.

Wealth and poverty are both temptations. Wealth tends to excite pride, poverty tends to excite discontent.

Wealth and poverty are both temptations: that, tends to excite pride; this, discontent.

EXAMPLES FOR PRACTICE.

It is recommended that the examples for the practice of the pupil, under the principles involved in this lesson, should be wholly original.

LESSON XV.

*Variety of Expression, continued.*

THE same idea can be expressed in various ways, either by different words, or by inflections of the same word.

MODEL.

Idleness is the cause of misery.

*Same idea expressed in different words.*

1. Idleness is the poison of happiness.
2. Idleness is an enemy to happiness.
3. Indolence is the bane of enjoyment.
4. Indolence is a foe to happiness.
5. Indolence destroys all our pleasures.
6. Want of occupation prevents the enjoyment of life.
7. Laziness opposes every effort to secure the enjoyment of life.
8. When we have nothing to do, time hangs heavily on our hands.
9. If we suffer the mind and body to be unemployed, our enjoyments as well as our labors, will be terminated.
10. Inactivity of mind or body stagnates the spirits, and prevents their easy and natural flow.
11. The rust of inactivity obscures the brightness of many a passing hour.
12. Indolent habits lay the foundation of future misery.

*Another.*

When the school was dismissed, the children went home.

*Same idea differently expressed.*

1. The school having been dismissed, the pupils proceeded to their dwellings.
2. The boys and girls proceeded home, as soon as school was done.

3. The scholars went home, as soon as school was over.
4. School being closed, the children departed to the places of their residence.
5. The business of school having been completed, the masters and misses joined their friends at home.

**EXAMPLES FOR PRACTICE.\***

*The pupil will express each of the following sentences in as many ways as he can invent.*

1. To die is the inevitable lot of all men.
2. Death is the liberator of him whom freedom cannot release, the physician of him whom medicine cannot cure, and the comforter of him whom time cannot console.
3. The best season for acquiring the spirit of devotion, is in early life. It is then attained with the greatest facility, and at that season there are peculiar motives for the cultivation of it.
4. It will be a sacrifice superlatively acceptable to him, and not less advantageous to yourselves.
5. Oh how canst thou renounce the boundless store of charms, that nature to her votary yields?
6. Sweet was the sound, when oft at evening's close, the village murmur rose up yonder hill.
7. Beware of desperate steps, — the darkest day will by to-morrow have passed away.
8. Ha! laughst thou, Lochiel, my vision to scorn; proud bird of the mountain, thy plume shall be torn.
9. Blame not before you have examined the matter: understand first, and then rebuke.
10. He that honoreth his father shall have long life; and he that is obedient unto the Lord shall be a comfort to his mother.
11. We should always speak the truth, for a lie is wicked as well as disgraceful.
12. My son, help thy father in his age, and grieve him not as long as he liveth.

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\* The teacher must be careful that the pupil makes use of his understanding and discrimination, as well as his *dictionary*, in the performance of this exercise.

13. Pope professed to have learned his poetry from Dryden, whom, whenever an opportunity presented, he praised through his whole life with unvaried liberality; and perhaps his character may receive some illustration, if he be compared with his master.

14. However virtue may be neglected for a time, men are so constituted as ultimately to acknowledge and respect genuine merit.

## LESSON XVI.

### *Variety of Expression, continued.*

#### PERIPHRAISIS, OR CIRCUMLOCUTION.

A PERIPHRAISIS, or circumlocution, is the use of several words to express the sense of one. *As, the glorious luminary of day, for, the sun; the shining orbs which deck the skies, for, the stars.*

#### MODELS.

##### *Plain expressions.*

Mankind.  
The sun shines.

Geography.

##### *Same in a periphrasis.*

The human race.  
The source of light spreads abroad his rays.  
The science which describes the earth and its inhabitants.

#### EXAMPLES FOR PRACTICE.

*The pupil may now express the following words and phrases in a periphrasis.*

We must die. Death. Women. Grammar. Writing. Arithmetic. A school-room. Retirement. Temperance. Industry. Honesty. Wealth. A meeting-house. A king. A sailor. Heaven. Solitude. Civilization. Washington is dead. Syntax is the third part of grammar. The ocean is calm. The stars twinkle.

Amergus was a gentleman of good estate.

With his own hands he had cultivated his grounds, assisted, as they grew up, by three sons, who, even in boyhood, were glad to work with their father in the field.

The water evaporates. The grass is green.

Nature looks fair. Winter is a desolate season of the year.

A contented man enjoys the greater portion of his life.

To confine our attention to the number of the slain, would give us a very inadequate idea of the ravages of the sword.

Obedience is due to our parents. Life is short.

Epistolary, as well as personal intercourse, according to the mode in which it is carried on, is one of the pleasantest, or most irksome things in the world.

Enthusiasm is apt to betray us into error.

His actions were highly unbecoming. The air is elastic.

Astronomy is a delightful study.

God is eternal, omniscient, and omnipresent.

Candidates for office are frequently disappointed.

## LESSON XVII.

### *Variety of Expression, continued.*

#### EUPHEMISM, OR SOFTENED EXPRESSION.

A EUPHEMISM is a kind of periphrasis, used to avoid the harshness or impropriety of plain expressions. *As, he perished on the scaffold,* for, he was hanged.

Euphemisms are frequently made by a single change of words, without increasing their number. *As, he misrepresented,* for he told a lie.

#### MODELS.

##### *Plain Expressions.*

He was drunk.

She was crazy.

She is a lazy girl.

##### *Same in a Euphemism.*

He had indulged himself in liquor.

She had unfortunately lost her senses; or, She labored under alienation of mind.

She is not noted for her industry.

#### EXAMPLES FOR PRACTICE.

*The pupil will use euphemisms in the following sentences, instead of the words in italic.*

I *hate* that man. He was *mad* with me.

My mother *scolded* at me. He was *turned out* of office.

He *cheats*, and she *lies*. I believe that he *stole* that book.

He was *put into gaol*. Charles is a *coward*.  
 Henry was a *great rascal*. John is a *spendthrift*.  
 That man is a *very stingy fellow*.  
 That woman *has very sluttish manners*.  
 This person is *very proud*. Mr. A. is a *conceited fellow*.  
 George is a *troublesome boy*. She is a *careless girl*.  
 His garments were *dirty and ragged*.  
 He cannot *digest* his food.  
 That poor man was put into the *mad-house*.  
 This *fellow* must be *put into the poor-house*.  
 Mr. T. *has no money*. She is a *servant* in my family.  
 John bought a book, and *run in debt for it*.  
 She *works very hard for her living*.  
 He eats very *greedily*, and *turns up his nose at everything*.

## LESSON XVIII.

### *Analysis of Compound Sentences.*

ANALYSIS means the separation of the parts, of which a thing is composed.

A compound sentence is composed of several simple sentences, joined together by conjunctions, pronouns, or other connecting words.

To analyze a compound sentence, (or, the analysis of a compound sentence,) means to separate the simple sentences and phrases of which it is composed; and it is performed by omitting the connecting words, and supplying the words which were omitted in the connection.

### MODELS.

#### *Compound Sentence.*

Modesty, a polite accomplishment, generally attendant on merit, is in the highest degree engaging, and wins the heart of all with whom we are acquainted.

#### *Simple Sentences of which the above is composed.*

1. Modesty is a polite accomplishment.
2. Modesty is generally attendant on merit.
3. Modesty is in the highest degree engaging.
4. Modesty wins the heart of all with whom we are acquainted.



## EXAMPLES FOR PRACTICE.

*The pupil may now analyze the following compound sentences.*

1. Nothing can atone for the want of modesty ; without which beauty is ungraceful, and wit detestable.

2. The smooth stream, the serene atmosphere, the mild zephyr, are the proper elements of a gentle temper, and a peaceful life.

3. Among the sons of strife, all is loud and tempestuous, and consequently there is little happiness to be found in their society.

4. If one hour were like another, if the passage of the sun did not show that the day is wasting, and if the change of seasons did not impress upon us the flight of the year, quantities of duration, equal to days and years, would glide away unobserved.

5. The forests, the hills, the mounds, lift their heads in unalterable repose, and furnish the same sources of contemplation to us, that they did to those generations that have passed away.

6. I have seen in different parts of the Atlantic country, the breast-works and other defences of earth, that were thrown up by our people during the war of the revolution.

7. Pause for a while, ye travellers of earth, to contemplate the universe in which you dwell, and the glory of Him who created it.

8. This uneasiness of his mind inclined him to lay hold on every new object, and give way to every sensation that might soothe or divert him.

9. The air, the earth, and the water, teem with delighted existence.

10. The Lady Arabella Johnson, a daughter of the Earl of Lincoln, accompanied her husband in the embarkation ; and, in honor of her, the ship was called by her name. She died in a short time after her arrival, and lies buried near the neighboring shore. No stone, or other memorial, indicates the exact place ; but tradition has preserved it with a careful and holy reverence.

11. Timid though she be, and so delicate that the winds of

heaven may not too roughly visit her, yet the chamber of the sick, the pillow of the dying, the vigils of the dead, the altars of religion, never missed the presence of woman.

12. She perished in this noble undertaking, of which she seemed the ministering angel, and her death spread universal gloom and sorrow through the colony.

## LESSON XIX.

### *Synthesis of Simple Sentences.*

SYNTHESIS is the reverse of Analysis, and is here used to signify the union of several simple sentences, to form a compound sentence.

In the composition of simple sentences, there must be an ellipsis, or omission of those words which occur more than once in the simple sentences of which it is composed; and conjunctions, pronouns, or other connecting words, substituted for them.

*The pupil must take particular care, that the pronouns, verbs, &c., be of the right number, person, and gender. This caution is the more necessary, because young persons frequently make mistakes in these respects.*

*A recollection of the rules relating to the UNITY of a sentence, will be needed in this lesson; particularly the first two: namely, that "During the course of the sentence, the subject, or nominative case, should be changed as little as possible;" and that "Ideas which have so little connection that they may well be divided into two or more sentences, should never be crowded into one."\**

### MODEL.

#### *Simple Sentences to be united in a Compound Sentence.*

Man is a rational animal.

Man is endowed with the highest capacity for happiness.

Man sometimes mistakes his best interests.

Man sometimes pursues trifles with all his energies.

Man considers trifles as the principal object of desire in this fleeting world.

#### *Compound Sentence composed of the preceding Simple Sentences.*

Man is a rational animal, endowed with the highest capacity for happiness; but he sometimes mistakes his best interests, and pursues trifles

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\* See Rules of Unity under Lesson XLII.

with all his energies, *considering*\* them as the principal object of desire in this fleeting world.

#### EXAMPLES FOR PRACTICE.

*The pupil will now unite the following simple sentences in a compound sentence. All the sentences belonging to one number, as expressed below, are to be joined in one compound sentence, if it can be done without violating the rules of unity.*

1. Death is the liberator of him whom freedom cannot release.

Death is the physician of him whom medicine cannot cure.

Death is the comforter of him whom time cannot console.

2. Some animals are cloven footed.

Cloven-footed is a term applied to those whose feet are split or divided.

Cloven-footed animals are enabled to walk more easily on uneven ground.

3. Lochiel was the chieftain of the warlike clan of the Camerons.

Lochiel was one of the most prominent, in respect to power, among the Highland chieftains.

Lochiel was one of the most prominent, in respect to influence, among the Highland chieftains.

4. On his way he is met by a seer.

The seer, according to the popular belief, had the gift of prophecy.

The seer forewarns him of the disastrous event of his enterprise.

The seer exhorts him to return home.

The seer exhorts him not to be involved in certain destruction.

Certain destruction awaited the cause.

Certain destruction afterwards fell upon it in the battle of Culloden.

5. Fire was one of the four elements of the philosophers.

Air was one of the four elements of the philosophers.

Earth was one of the four elements of the philosophers.

Water was one of the four elements of the philosophers.

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\* See Lesson XIII., on the use of the participle, to prevent the repetition of *and*.

6. Of all vices, none is more criminal than lying.

Of all vices, none is more mean than lying.

Of all vices, none is more ridiculous than lying.

7. Self-conceit blasts the prospects of many a youth.

Presumption blasts the prospects of many a youth.

Obstinacy blasts the prospects of many a youth.

8. The tailor lives on the other side of the street.

The tailor made the garments.

I wore the garments at the meeting.

The meeting was held on Thursday.

This tailor is a very skilful workman.

9. The statue of Washington is of marble.

The statue stands in the State House. The State House is in Boston.

This marble came from Italy.

Italy is a country which affords the most beautiful specimens of marble.

The statue was executed by Chantrey.

Chantrey is one of the most celebrated sculptors of the age.

Chantrey resides in London.

10. The art of writing contributes much to the convenience of mankind.

The art of writing contributes much to the necessity of mankind.

The art of writing was not invented all at once.

Mankind proceeded by degrees in the discovery of the art of writing.

Pictures were the first step towards the art of writing.

Hieroglyphics was the second step towards the art of writing.

An alphabet of syllables followed the use of hieroglyphics.

At last, Cadmus brought the alphabet from Phœnicia into Greece.

The alphabet had been used in Phœnicia some time.

A number of new letters were added \* to the alphabet during the Trojan war.

At length, the alphabet became sufficiently comprehensive to embrace all the sounds of the language.

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\* See Lesson XIII., on the use of the case *absolute*, to avoid the repetition of *and*.

## LESSON XX.

## DERIVATION.

*Primitive and Derivative, Simple and Compound Words.*

WORDS are considered as primitive or derivative, and as simple or compound.

The primitive words of any language are comparatively few; but by means of certain syllables, or parts of words, called prefixes and affixes, and by compounding simple words with other words, or parts of words, language becomes rich and copious.

A prefix is what is placed at the beginning of the word. An affix is what is placed at the end. The part of the word to which the prefixes and affixes are applied, is called the root of the word.

That part of grammar which is called etymology, besides explaining the classes into which words are divided, treats also of their derivation, and shows how the prefixes and affixes are applied to form what are called derivative words.

## MODEL.

From the root *pose* are derived the following words:—

*By the prefix.*

*Appose, Compose, Depose, Dispose, Expose, Impose, Oppose, Prepose, Propose, Repose, Suppose.*

*By the affix.*

From *pose* we have position.

From *appose* we derive apposition.

From *compose* we derive composed, composer, composedly, composing, composition, &c.

From *depose* we derive deposed, deposition, deposite, depositer, deposited, depositing, &c.

From *dispose* we derive disposed, disposing, disposer, disposition, &c.

From *expose* we derive exposed, exposing, exposier, exposure, exposition, &c., &c.

And in like manner, we derive similar words from each of the derivative words that were formed by the prefix.

## EXAMPLES FOR PRACTICE.

N. B. — As the pupil is not supposed to be acquainted with the roots of words, the following words have been selected, without regard to the roots.

Divide,	Separate,	Cite,	Open,
Care,	Critic,	Commune,	Peace,
Improve,	False,	Conceal,	Potent,
Profess,	Fire,	Correct,	Prefer,
Succeed,	Full,	Reform,	Presume,
Deduce,	Frolic,	Defy,	Proper,
Defend,	Fortune,	Define,	Pure,
Resolve,	Multiply,	Discover,	Reason,
Calumny,	Note,	Elect,	Motion,
Arm,	Conform,	Elevate,	Rebel,
Peace,	Hinder,	Fancy,	Remark,
Love,	Book,	Faction,	Represent,
Laugh,	Apply,	Fault,	Secret,
Right,	Append,	Favor,	Spirit,
Good,	Absolve,	Figure,	Subscribe,
Idol,	Abridge,	Form,	Suffice,
Law,	Answer,	Fury,	Teach,
Author,	Aspire,	Grace,	Tolerate,
Contract,	Pride,	Harm,	Tradition,
Present,	Blame,	Humor,	Tremble,
Attend,	Bless,	Imitate,	Value,
Moderate,	Caprice,	Indulge,	Vapor,
Virtue,	Censure,	Moral,	Vivid,
Use,	Caution,	Mount,	Wit.

## LESSON XXI.

### *Synonymes.*

A WORD is the synonyme of another word, when it means precisely the same thing. There are but few words which are synonymous in every sentence ; but there are many which may be substituted in sentences, without materially altering the meaning.

The pupil may take each word in the examples for practice, and write a list of the words which have a similar meaning.

### MODEL.

Write a list of words which have a similar meaning with the word *think*.

Reflect, Consider, Suppose, Ponder, Ruminata, Believe, Deem, Muse, Suspect, Imagine, Presume, Conceive, Reckon, Account.\*

### EXAMPLES FOR PRACTICE.

*Write the synonyms of the following words :*

Wish,	Erase,	Abandon,	Temporary,
Spot,	Purchase,	Serious,	Way,
Color,	Alter,	Integrity, -	Employ,
Defend,	Lucid,	Indolent,	Constitute,
Accuse,	Secrete,	Acquaint,	Becoming,
Detest,	Consume,	Inform,	Attachment,
Surprise,	Define,	Invest,	Assail,
Change,	Doom,	Mention,	Assert,
Anger,	Distant,	Perceive,	Commonly,
Company,	Scrutiny,	Abundant,	Shelter,
Join,	Warmth,	Sparkle,	Frustrate.

*Substitute a synonyme which will express the same, or nearly the same idea, with the words in italic in the following sentences.*

### MODEL.

Fortune is *changeable*.

Fortune is *mutable*.

Fortune is *variable*.

Fortune is *inconstant*.

Fortune is *fickle*.

Fortune is *versatile*.

1. I have no *desire* for wealth.

2. Soldiers *protect* the city from the danger of capture.

3. I *bought* this knife at a bookstore.

4. She has *expressed* her ideas in a very *lucid* manner.

5. He is a *man of intellect*.

6. I *design* to show the difference in these words.

7. The Nile *annually deluges* Egypt.

8. The army has *overrun* the country.

9. *Poverty* is frequently a blessing in disguise.

10. *Wealth* and *want* are both temptations. The former cherishes pride, the latter produces discontent.

11. The sun *sheds* abroad his golden rays, and fills the earth with his *vivifying influence*.

12. I have no occasion for his *services*, and am, therefore, *unwilling* to receive them.

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\* The pupil must understand, that no one of the words enumerated in the model, is an exact synonyme of the word *think*, but that they each sometimes convey a similar meaning.

## LESSON XXII.

*Transposition.*

THE ideas contained in the following poetical extracts may be written in the pupil's own language in prose.

## MODEL.

What is the blooming tincture of the skin,  
To peace of mind and harmony within ?

*Same transposed.*

Of what value is beauty, in comparison with a tranquil mind, and a quiet conscience.

*Another.*

Reason's whole pleasure, all the joys of sense,  
Lie in three words, — health, peace, and competence.

*Same idea expressed in prose.*

Health, peace, and competence comprise all the pleasures which this world can afford.

## EXAMPLES FOR PRACTICE.

1. Honor and shame from no condition rise ;  
Act well your part ; there all the honor lies.
2. Like birds whose beauties languish half concealed,  
Till, mounted on the wing, their glossy plumes,  
Expanded shine with azure, green, and gold,  
How blessings brighten as they take their flight.
3. I am monarch of all I survey,  
My right there is none to dispute ;  
From the centre all round to the sea,  
I am lord of the fowl and the brute.
4. O, Solitude ! where are the charms  
That sages have seen in thy face ?  
Better dwell in the midst of alarms,  
Than reign in this horrible place.
5. Sweet was the sound, when oft at evening's close,  
Up yonder hill the village murmur rose.



6. Here rests his head upon the lap of earth,  
    A youth to fortune and to fame unknown ;  
Fair science frown'd not on his humble birth,  
    And melancholy marked him for her own.
7. Live, while you live, the epicure would say,  
    And seize the pleasures of the present day.  
Live, while you live, the sacred preacher cries,  
    And give to God each moment as it flies.  
Lord ! in my view let both united be ;  
    I live in pleasure when I live to thee.
8. Oh, for a lodge in some vast wilderness,  
    Some boundless contiguity of shade,  
    Where rumor of oppression or deceit,  
    Of unsuccessful or successful war,  
    Might never reach me more.
9. The evening was glorious, and light through the trees  
    Played the sunshine and raindrops, the birds and the  
        breeze ;  
The landscape, outstretching in loveliness, lay  
    On the lap of the year, in the beauty of May.
10. In yonder cot, along whose mouldering walls,  
    In many a fold the mantling woodbine falls,  
The village matron kept her little school,  
    Gentle of heart, yet knowing well to rule.  
Staid was the dame, and modest was her mien,  
Her garb was coarse, yet whole and nicely clean ;  
Her neatly bordered cap, as lily, fair,  
Beneath her chin was pinned with decent care ;  
And pendent ruffles, of the whitest lawn,  
Of ancient make, her elbows did adorn.  
Faint with old age, and dim were grown her eyes ;  
A pair of spectacles their want supplies ;  
These does she guard secure in leathern case,  
From thoughtless wights in some unweeded place.
11. The melancholy days have come,  
    The saddest of the year,  
Of wailing winds, and naked woods,  
    And meadows brown and sere.

## LESSON XXIII.

*Arrangement, or Classification.*

THE pupil is to be required, in this lesson, to arrange or classify a subject assigned. Thus, if a chapter of Proverbs, for instance, be assigned him to classify, he will put all the verses together which belong to the same subject; such as similar characters, similar virtues, conditions of life, &c. The following model exhibits a classification of some of the verses of the eleventh chapter of Proverbs.\*

## MODEL.

*Verses relating to the righteous man.*

The integrity of the upright shall guide them.

The righteousness of the perfect shall direct his way.

The righteousness of the upright shall deliver them.

The righteous is delivered out of trouble.

When it goeth well with the righteous, the city rejoiceth.

By the blessing of the upright, the city is exalted.

To him that soweth righteousness, shall be a sure reward.

Righteousness tendeth to life; such as are upright in their way, are the Lord's delight.

The seed of the righteous shall be delivered. The desire of the righteous is only good.

The righteous shall flourish as a branch.

The fruit of the righteous is a tree of life. Behold the righteous shall be recompensed in the earth.

Righteousness delivereth from death. Through knowledge shall the just be delivered.

## EXAMPLES FOR PRACTICE,

1. The pupil may now classify the remaining verses of the same chapter, by selecting those which relate to *The wicked or unjust, The wise, The liberal, The illiberal, &c., &c.*

2. He may then take a sentence assigned by the teacher, and classify the words in it, by arranging them under the following heads; namely, 1st, Such as signify things; 2d, Such as signify qualities; 3d, Such as signify circumstances; 4th, Such as signify relations; 5th, Such as signify connexion; 6th, Such as signify actions, together with such other classes as he can discover.

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\* In estimating the merit of an exercise of this kind, that one should be preferred which leaves the smallest number of verses unclassified.

3. Another exercise of the same kind will be furnished, by classifying the different animals, beasts, birds, fishes, insects, &c., which he has seen, or about which he has read. For instance, he may write a list of those animals with which he is acquainted, that have *four* feet, called quadrupeds; then of those that have but *two*; then of those which have *none*. 2dly, Those which have horns, that chew the cud, &c.

4. He may then classify the books of a library, according to their subjects.

5. The words of a language.

6. The articles of furniture in a house, designating those which are designed for ornament, as well as for the various uses of cooking, comfort, convenience, &c.

7. Tools used for cutting.

8. Tools used for cultivating the earth, mentioning for what each is intended.

9. The different sorts of vegetables.

*Note to Teachers.*

The utility of this lesson may be questioned by some, on account of its apparent difficulty. As it is designed to lead the pupil *to think*, and on that account is not alien to the subject of composition, it is inserted, in the hope that a fair *trial* will be made, before it is wholly neglected. No pupil can be taught to *parse*, without learning to *classify*.

## LESSON XXIV.

### *Definition and Distinction, or Difference.*

THE pupil may write, in his own language, a definition of the following words, according to the manner pointed out by the model.

#### MODEL.

##### *Explanation of the word Elastic.*

When a thing is of such a nature that, on being bent, or compressed, it returns to its former state, it is said to be elastic. Thus a *bow*, *India rubber*, the *air*, are elastic substances.

##### *Another.*

##### *Justice.*

Justice is that virtue which induces us to give to every one his due. It

requires us not only to render every article of property to its right owner, but also to esteem every one according to his merit, giving credit for talents and virtues wherever they may be possessed, and withholding our approbation from every fault, how great soever the temptation that leads to it.

## EXAMPLES FOR PRACTICE.\*

Eternal,	Mercy,	Reasoning,
Infinite,	Virtue,	Description,
Omnipotent,	Vice,	To Transpose,
Omnipresent,	Honesty,	To Disregard,
Incarcerate,	Grammar,	Excellence,
Explanation,	Astronomy,	Activity,
Demonstrated,	Architecture,	To Disobey,
Indivisible,	Analysis,	Tautology,
Inevitable,	Synthesis,	Narration,
Incomprehensible,	Analogy,	Outline,
Inspissated,	Comparison,	Amplify,
Evaporate,	Judgment,	Retrospect.

*The difference or distinction between two words may sometimes be shown by an analysis † of each.*

## MODEL.

*The difference between the Capital and the Capitol of a country.*

The Capital is the chief city where the Legislature meet to enact laws, &c.

The Capitol is the building in which they assemble.

The Capital contains the Capitol.

The different parts of the Capital are streets, lanes, squares, alleys, courts, houses, &c.

The different parts of the Capitol are halls, rooms, closets, fire-places, doors, windows, stairs, chimneys, cellar, &c.

The Capital is generally several miles in length.

The Capitol is seldom more than one or two hundred feet.

The pupil may now show, *by an analysis*, the difference between the following words.

A bird and a beast. A fish and a bird. A reptile and a

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\* The pupil should be directed to give an instance of the proper application of the word, after he has explained its meaning.

† See Lesson XVIII.

quadruped. A clock and a watch. An adverb and an adjective. A verb and a noun. A pen and a pencil. Geography and grammar. A bed and a sofa. A field and a garden. A horse and a cow. A falsehood and a mistake. A fish and a beast. Mercy and justice.

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## LESSON XXV.

### *Analogy, or Resemblance.*

**ANALOGY** means a resemblance between two or more things, in some circumstances, which, in other respects, are entirely different. Thus there is an analogy between a ship and a carriage; because a ship is designed to *carry* us over the water, and a carriage to *carry* us over the land. But in their shape and construction they are entirely different.

### MODEL.

There is a close analogy between the wings of a bird and the fins of a fish. The former enables the feathered tribe to move aloft in the air; the latter empowers the inhabitants of the deep to pursue their course through the water. The one is provided with strong sinews to act on the air; the other with equal power to impress the wave; while each is moved with equal facility in the element for which it is designed.

### *Another.*

Youth and morning resemble each other in many particulars. Youth is the first part of life. Morning is the first part of the day. Youth is the time when preparation is to be made for the business of life. In the morning, the arrangements are made for the employment of the day. In youth, our spirits are light, no cares perplex, no troubles annoy us. In the morning, the prospect is fair, no clouds arise, no tempest threatens, no commotion among the elements impends. In youth, we form plans which the latter periods of life cannot execute; and the morning, likewise, is often productive of promises which neither noon nor evening can perform.

### EXAMPLES FOR PRACTICE.

*The pupil may now describe the analogy between the following words.*

1. The wings of a bird, and the legs of an animal.
2. The wheels of a carriage, and the sails of a vessel.
3. The art of painting, and the art of writing.
4. Snow and rain.

5. Genius and the sun.
6. Intoxication and insanity.
7. Darkness and affliction.
8. A watch and an animal.
9. Prosperity and brightness.
10. A tree and an animal.
11. Food and education.
12. The gills of a fish, and the lungs of an animal.
13. Adversity and darkness.
14. Comfort and light.

## LESSON XXVI.

### *Tautology.*

TAUTOLOGY means the repetition of a word or idea in a sentence; and *is a fault that should always be avoided.*

When the tautology is in a word, it may be corrected by substituting a word of similar meaning; but when it consists in the idea, it should be wholly omitted.

### MODEL.

He *went* to Liverpool in the packet, and then *went* to London in his carriage.

*Same Sentence, with the tautology corrected.*

He went to Liverpool in the packet, and then proceeded to London in his carriage.

The nefarious wickedness of his conduct was reprobated and condemned by all.

*Tautology corrected.*

The wickedness of his conduct was condemned by all.

The brilliant brightness of the sun dazzles our eyes, and overpowers them with light.

*Tautology corrected.*

The brightness of the sun dazzles our eyes.

He led a blameless and irreproachable life, and no one could censure his conduct.

*Tautology corrected.*

He led an irreproachable life.

He *magnified* and *enlarged* the work.

*Tautology corrected.*

He enlarged the work.

## EXAMPLES FOR PRACTICE.

*The pupil may now correct the tautology in the following sentences.*

1. The sun *shines* by day, and the moon and stars *shine* by night.

2. The circumstances which I *told* to John, he *told* to his brother, who *told* them to the General.

3. The Colonel *ordered* the subordinate officers to *order* their troops to come to *order*.

4. The first *day was spent* in forming rules of order, and the second *day was spent* in presenting resolutions.

5. The birds *were clad* in their brightest plumage, and the trees *were clad* in their richest verdure.

6. Grammar *teaches us* to speak properly and write correctly, and geography *teaches us* the various *divisions* of the earth. Grammar is *divided* into four parts, and geography *divides* the earth into a number of grand *divisions*.

7. Notwithstanding the rapidity with which time *passes* away, men *pass* their lives in trifles and follies, although reason and religion declare, that not a moment should *pass* without bringing something to *pass*.

8. It is folly to endeavor to *arm* ourselves against those trials and difficulties which *no arms* can overcome.

9. The *brightness* of the sun *brightens* every object on which it *shines*. The *brightness* of prosperity, *shining* on the anticipations of futurity, casts the *shadows* of adversity into the *shade*, and causes the prospects of the future to look *bright*.

10. No *learning* that we have *learned*, is generally so dearly *bought*, nor so valuable when it is *bought*, as that which we have *learned* in the school of experience.

11. *Utility* should *usually* be the recommendation of every *utensil* which we *use*.

12. Our *expectations* are frequently disappointed, because we *expect* greater happiness from the future, than experience authorizes us to *expect*.

13. He *used* to *use* many expressions not *usually used*, and which are not generally in *use*.

14. The *writing* which mankind *first wrote*, was *first written* on tables of stone.

15. The *errors* which were *erroneously* made, have been *corrected*, but the teacher *directed* us to follow the *directions* of the rule. On referring to the rules, we found that our *corrections* were *incorrectly* made.

## LESSON XXVII.

### *Narration, with an Outline.*

A SHORT story or tale being presented to the pupil, and an outline of the same given in different language, he is required to fill it up, in such a manner as to exhibit the same narration in a variety of expression.

### MODEL.

Poetus was condemned to die; but was permitted to choose the manner in which the sentence should be executed. Arria, his wife, exhorting him to quit life courageously, drew a dagger which she had concealed, and bidding him farewell, stabbed herself in the breast. Then drawing the deadly weapon from the wound, she presented it to her husband, saying, "I feel no pain from what I have done. That which you will suffer in following my example, is all that afflicts me."

#### *Outline of the above.*

Arria, the wife ——— Poetus, understanding ——— condemned to die, ——— death he liked best, ——— to die courageously; ——— farewell ——— breast ——— dagger ——— presenting ——— Poetus, ——— not at all painful; ——— feel ——— you must give yourself, ——— example.

#### *Outline filled up.*

Arria, the wife of Poetus, understanding that her husband was condemned to die, and that he was permitted to choose what death he liked best, went and exhorted him to die courageously; and, bidding him farewell, gave herself a stab in the breast with a dagger she had concealed under her garment. Then drawing it out of the wound, and presenting it to Poetus, she said, "The wound I have given myself is not at all painful; I only feel for that which you must give yourself, in following my example."

### EXAMPLES FOR PRACTICE.

1. The Romans and Albans being on the eve of a battle, an agreement was made between them, that three champions should be chosen on each side, by whom the victory should be determined. The Romans had three Horatii who were



brothers; and the Curiatii, three others, likewise brothers, were in the camp of the Albans. These brothers decided the battle. After fighting for some time, two of the Horatii were slain; and the third, pretending that he was afraid to encounter the three Curiatii, fled. Having drawn them asunder, he turned and slew them one by one in single combat, and by these means decided the battle in favor of the Romans.

*OUTLINE, to be filled up by the pupil.*

The Romans ——— Albans ——— agreed ——— three champions ——— in each camp three brothers, ——— Horatii ——— Romans, ——— Curiatii ——— Albans, ——— two of the Romans were slain, ——— the third Roman ——— feigned fear, ——— drew his adversaries asunder, victory for the Romans.

2. Decebalus, king of Dacia, had often deceived the Roman emperor, Trajan. The emperor of Rome finally took him prisoner, and subdued his kingdom. After the death of Decebalus, Trajan educated his son, with the intention of restoring him to his father's throne in Dacia; but seeing him break into an orchard, he asked him at night where he had been. The boy replied, in school. Trajan was so offended with this falsehood, that neither the Dacians nor the Romans could induce him to fulfil his intentions; for, said he, one who begins thus early to be a liar, can never deserve to be a king.

OUTLINE.

Trajan ——— Decebalus, king of the Dacians, ——— took him, and subdued his kingdom; ——— educating his son ——— restore him ——— break into an orchard ——— afternoon ——— in school; ——— offended ——— Dacians and Romans ——— do what he intended, ——— prevaricate so early ——— deserve a crown.

3. The King of Spain gave the Duke of Ossuna leave to release some galley-slaves. The Duke, as he went among the benches of the slaves at the oar, asked a number of them for what crime they had been condemned. All endeavored to convince him that they were unjustly condemned. One said that he was condemned by malice, another by bribery. There was one sturdy little fellow, however, that confessed that he had robbed a man of his purse, on the highway, to

keep his family from starving. The Duke, hearing this, gave him several strokes on the back with a little stick he had in his hand, saying, "You rogue, get you gone from the company of honest men." So the one that confessed his fault was released, while the rest remained at their labors.

## OUTLINE.

\_\_\_\_\_ of Ossuna \_\_\_\_\_ King \_\_\_\_\_ slaves \_\_\_\_\_  
galley. \_\_\_\_\_ what their offences \_\_\_\_\_ malice \_\_\_\_\_  
bribery \_\_\_\_\_ sturdy fellow \_\_\_\_\_ justly \_\_\_\_\_ took a  
purse \_\_\_\_\_ highway \_\_\_\_\_ starving. \_\_\_\_\_ the Duke  
\_\_\_\_\_ stick \_\_\_\_\_ blows \_\_\_\_\_. Begone \_\_\_\_\_ you  
have no business \_\_\_\_\_ freed \_\_\_\_\_ tug at the oar.

## LESSON XXVIII.

*Narration from Detached Sentences.*

THE pupil is required to write a *connected* narrative from detached sentences.

## MODEL.

*Story in Detached Sentences.*

Plancus was proscribed by the Triumvirs, and forced to abscond.

His slaves were put to the torture, but refused to discover him.

New torments were prepared to force them to discover him.

Plancus made his appearance, and offered himself to death.

This generosity of Plancus made the Triumvirs pardon him.

They said Plancus only was worthy of so good servants, and the servants only were worthy of so good a master.

*Same, in a Connected Narrative.*

Plancus, a Roman citizen, being proscribed by the Triumvirs, Antony, Lepidus, and Octavius, was forced to abscond. His slaves, though put to the torture, refused to discover him. New torments being prepared, to prevent farther distress to servants that were so faithful to him, Plancus appeared, and offered his throat to the swords of the executioners. An example so noble, of mutual affection betwixt a master and his slaves, procured a pardon to Plancus; and Rome declared, that Plancus only was worthy of so good servants, and they only were worthy of so good a master.

## EXAMPLES FOR PRACTICE.

*The pupil will now write a connected narrative from the following detached sentences.*

## 1.

The city of the Falerii was besieged by Camillus, general of the Romans.

A school-master decoyed the children of the principal citizens into the Roman camp.

He told Camillus that the possession of these children would soon make the citizens surrender to him.

Camillus told him, the Romans loved courage, but hated treachery.

He ordered the school-master to have his hands bound, and to be whipped back into the city by the boys.

The citizens were charmed with this generous behavior of Camillus, and immediately submitted to the Romans.

## 2.

Calais revolted from the English, and was retaken by Edward III. In revenge for their treachery, he ordered them to choose six citizens to be put to death.

While all were struck with horror at this sentence, Eustace de St. Pierre offered himself for one.

Five more soon joined him, and they came with halters about their necks to Edward.

He ordered them to be executed ; but his queen pleaded so powerfully for them, that he pardoned them.

The queen not only entertained them sumptuously in her own tent, but sent them back loaded with presents.

## 3.

Cneius Domitius, tribune of the Roman people, had great enmity against Marcus Scaurus, chief of the senate.

He accused him publicly of several high crimes and misdemeanors.

A slave of Scaurus, through hope of reward, offered himself as a witness against his master

Domitius ordered him to be bound, and sent to his master.

This generous action of Domitius was much admired by the people.

Honors were heaped upon him without end.

He was successively elected consul, censor, and chief priest.

## LESSON XXIX.

*Narration Amplified.*

THE following particulars are generally embraced in narrations, namely:—

1. A description \* of the place or scene of the actions related.
2. The persons concerned in the narration.
3. The time, postures, state of mind, associations or trains of thought, &c., of the circumstances and individuals mentioned.

*In amplified or extended narrations, the pupil must be particularly careful that his sentences are clear,† and that the connectives are properly applied. In this lesson, a short narration is presented for the pupil to amplify, or enlarge. The model presents several degrees of amplification, and it is recommended to the teacher to require similar degrees from the pupil.*

## MODEL.

*Short Narrative.*

Damon, having been condemned to death by Dionysius, obtained permission to take leave of his family; Pythias, his friend, pledging his life for his return on the day of execution. He faithfully returned, and Dionysius was so pleased with their mutual attachment, that he not only pardoned them, but took them both into favor.

*Same Story Amplified.*

Damon and Pythias were intimate friends. Damon, being condemned to death by Dionysius the tyrant, demanded liberty to go home to set his affairs in order; and his friend offered himself to be his surety, and to submit to death, if Damon should not return. Every one was in expectation what would be the event, and every one began to condemn Pythias for so rash an action; but he, confident of the integrity of his friend, waited the appointed time with alacrity. Damon, strict to his engagement, returned at the appointed time. Dionysius, admiring their mutual fidelity, pardoned Damon, and prayed to have the friendship of two such worthy men.

*Same Story more Amplified.*

Damon, being condemned to death by Dionysius, tyrant of Syracuse, obtained liberty to visit his wife and children; leaving his friend Pythias

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\* Description is made the subject of a subsequent lesson.

† See CLEARNESS, Lesson XLII.

as a pledge for his return, on condition that, if he failed, Pythias should suffer in his stead. Damon not appearing at the time appointed, the tyrant had the curiosity to visit Pythias in prison. "What a fool were you," said he, "to rely on Damon's promise! How could you imagine that he would sacrifice his life for you, or for any man?" "My Lord," said Pythias, with a firm voice and noble aspect, "I would suffer a thousand deaths, rather than my friend should fail in any article of honor — he cannot fail — I am as confident of his virtue, as of my own existence. But I beseech the gods to preserve his life. Oppose him, ye winds; disappoint his eagerness, and suffer him not to arrive, till my death has saved a life of much greater consequence than mine, necessary to his lovely wife, to his little innocents, to his friends, to his country. O! let me not die the most cruel of deaths, in that of my friend." Dionysius was confounded and awed with the magnanimity of these sentiments. He wished to speak; he hesitated; he looked down; and retired in silence. The fatal day arrived. Pythias was brought forth; and, with an air of satisfaction, walked to the place of execution. He ascended the scaffold, and addressed the people: "My prayers are heard; the gods are propitious; the winds have been contrary; Damon could not conquer impossibilities; he will be here to-morrow, and my blood shall ransom that of my friend." As he pronounced these words, a buzz arose, a distant voice was heard; the crowd caught the words, and "Stop, stop the execution!" was repeated by every person. A man came at full speed. In the same instant, he was off his horse, on the scaffold, and in the arms of Pythias. "You are safe," he cried; "you are safe, you are safe, my friend! The gods be praised, you are safe." Pale, cold, and half speechless, in the arms of his Damon, Pythias replied, in broken accents, "Fatal haste! — cruel impatience! — what envious powers have wrought impossibilities against your friend! But I will not be wholly disappointed. Since I cannot die to save you, I will die to accompany you." Dionysius heard and beheld with astonishment: his eyes were opened, his heart was touched, and he could no longer resist the power of virtue. He descended from his throne, and ascended the scaffold, — "Live, live, ye incomparable pair! ye have demonstrated the existence of virtue; and consequently of a God who rewards it. Live happy, live renowned; and, as you have invited me by your example, form me by your precepts to participate worthily of a friendship so divine."

*The same Story still more Amplified.*

When Damon was sentenced by Dionysius of Syracuse to die on a certain day, he begged permission, in the interim, to retire to his own country, to set the affairs of his disconsolate family in order. This, the tyrant intended peremptorily to refuse, by granting it, as he conceived, on the impossible condition of his procuring some one to remain as hostage for his return, under equal forfeiture of life. Pythias heard the conditions, and did not wait for an application upon the part of Damon: he instantly offered himself as security for his friend, which, being accepted, Damon was immediately set at liberty. The king, and all the courtiers, were astonished at this action; and therefore, when the day of execution drew near, the tyrant had the curiosity to visit Pythias in his confinement. Some conversation took place on the subject of friendship, in which the tyrant delivered it as his opinion, that self-interest was the sole

mover of human actions; but as for virtue, friendship, benevolence, love of one's country, and the like, he looked upon them as terms invented by the wise, to keep in awe and impose upon the weak. "My lord," said Pythias, with a firm voice and noble aspect, "I would it were possible that I might suffer a thousand deaths, rather than my friend should fail in any article of his honor! — he cannot fail therein — I am as confident of his virtue, as I am of my own existence. But I pray, I beseech the gods to preserve the life and integrity of my Damon together. Oppose him, ye winds! prevent the eagerness and impatience of his honorable endeavors, and suffer him not to arrive, till, by my death, I have redeemed a life a thousand times of more consequence, of more value than my own; more estimable to his lovely wife, to his precious little innocents, to his friends, to his country. O leave me not to die the worst of deaths, in that of my friend!" Dionysius was awed and confounded by the dignity of these sentiments, and by the manner in which they were uttered; he felt his heart struck by a slight sense of invading truth; but it served rather to perplex than undeceive him. The fatal day arrived. Pythias was brought forth, and walked amidst the guards, with a serious but satisfied air, to the place of execution. Dionysius was already there; he was exalted on a moving throne, that was drawn by six white horses, and sat pensive and attentive to the prisoner. Pythias came; he vaulted lightly on the scaffold, and beholding, for a time, the apparatus of his death, he turned with a placid countenance, and addressed the spectators: "My prayers are heard," he cried; "the gods are propitious; you know, my friends, that the winds have been contrary till yesterday. Damon could not come; he could not conquer impossibilities; he will be here to-morrow; and the blood which is shed to-day shall have ransomed the life of my friend. O! could I erase from your bosoms every doubt, every mean suspicion of the honor of the man for whom I am about to suffer, I should go to my death even as I would to my wedding. Be it sufficient, in the mean time, that my friend will be found noble; that his truth is unimpeachable; that he will speedily prove it; that he is now on his way, hurrying on, accusing himself, the adverse elements, and fortune; but I haste to prevent his speed, — executioner, do your office." As he pronounced the last words, a buzz began to rise among the remotest of the people; a distant voice was heard; the crowd caught the words, and "Stop, stop the execution!" was repeated by the whole assembly. A man came at full speed; the throng gave way to his approach; he was mounted on a steed that almost flew; in an instant, he was off his horse, on the scaffold, and held Pythias straightly embraced. "You are safe," he cried; "you are safe, my friend, my dearest friend! The gods be praised, you are safe! I now have nothing but death to suffer, and am delivered from the anguish of those reproaches which I gave myself, for having endangered a life so much dearer than my own." Pale, cold, and half speechless, in the arms of his Damon, Pythias replied, in broken accents, "Fatal haste! — cruel impatience! — what envious powers have wrought impossibilities in your favor? But I will not be wholly disappointed. Since I cannot die to save, I will not survive you." Dionysius heard, beheld, and considered all with astonishment. His heart was touched; he wept; and, leaving his throne, he ascended the scaffold. "Live, live, ye incomparable pair!" he cried; "ye have borne unquestionable testimony to the existence of virtue; and that virtue equally evinces the existence of a God to reward it. Live happy, live renowned! And O form me by

your precepts, as ye have invited me by your example, to be worthy of the participation of so sacred a friendship."

NOTE. — *The EXAMPLES FOR PRACTICE in the 27th and 28th Lessons will serve likewise for this.*

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## LESSON XXX.

### *Description.*

DESCRIPTION may, in most cases, be considered as an amplified definition. The want of *habits of observation* frequently renders it difficult for the pupil to give a correct description. He is often at a loss how to approach the subject, where to begin, and what particulars to enumerate. Within the compass of a single lesson, it is not possible to give such directions as will apply to all the various subjects which are embraced in this kind of writing. But to afford some assistance to the beginner, the following *hints* are offered. It is not expected that he will take them in the order in which they stand; much less that *all* of them should, in all cases, be embraced in the same exercise. If he is to describe a *sensible* object, he may notice the subjoined particulars, in any order consistent with a proper classification.

1. The time when, and place where it exists, or was seen.
2. The purpose for which it is designed, its name, uses, and conveniences.
3. Its novelty or antiquity, general or particular existence.
4. Its figure or form, and position, together with an analysis of its parts.
5. Its resemblance to any other object.
6. Its size, color, beauty, or want of it.
7. The persons or artists by whom it was made.
8. Materials of which it was made, and the manner in which it is constructed.
9. Its effects on mankind, by increasing or abridging their comfort, &c.
10. The feelings or reflections which it excited.
11. Its connexion with any other subject.

## MODEL.

*Description of Pompey's Pillar.*

(1.)\* In visiting Alexandria, what most engages the attention of travelers is the pillar of Pompey, as it is commonly called, situated at a quarter of a league from the southern gate. (8.) It is composed of red granite, a hard kind of stone, variegated with black and white spots, and very common in Egypt and Arabia. (4.) The capital, or uppermost part of the column, is of the Corinthian order of architecture, the palm leaves composing the volutes not being indented, because of the height for which they were destined, which would render the indentation invisible to the spectator below. (8.) The shaft, or main body of the pillar, together with the upper part of the base, or foundation, is composed of one entire block of marble, ninety feet long, and nine in diameter. (4 and 8.) The base is a square of about fifteen feet on each side. This block of marble, sixty feet in circumference, rests on two layers of stone, bound together with lead. (6.) The whole column is one hundred and fourteen feet high. It is perfectly well polished, and only a little shivered on the eastern side. There was originally a statue on this pillar, one foot and ankle of which are still remaining. The statue must have been of gigantic size, to have appeared of a man's proportions at so great a height. To the eye below, the capital does not appear capable of holding more than one man upon it; but it has been found that it could contain no less than eight persons very conveniently. Nothing can equal the majesty of this monument. Seen from a distance, it overtops the town, and serves as a signal for vessels. (10.) Approaching it nearer, it produces an astonishment mingled with awe. One can never be tired with admiring the beauty of the capital, the length of the shaft, and the extraordinary simplicity of the pedestal. (2.) The purpose for which this splendid monument was designed, (1.) the time when it was raised, and (7.) the artist by whom it was planned and executed, are all equally involved in obscurity. (3.) History throws no light which can penetrate Egyptian darkness; nor can tradition aver anything certain with regard to it. (2.) By some, it is thought to have been erected in honor of Pompey, who, flying from Cæsar, after the battle of Pharsalia, was basely assassinated in this place. But the more probable opinion is, that it was raised in gratitude to the emperor Severus, who had conferred great favors on the inhabitants of Alexandria. (11.) The pillar of Pompey, or of Severus, call it by which name you will, is a standing monument of the perfection attained by the ancients in all the arts on which the science of architecture depends; and proves, beyond dispute, that in what respects soever the moderns may have surpassed the ancients, yet, in grandeur of design, boldness in execution, taste, richness, and elegance of combination, they must yield the superiority. ●

## EXAMPLES FOR PRACTICE.

*The pupil may now write a description of the following objects.*

A ship,	A meeting-house,	A bridge,
A carriage,	A plough,	A telescope,

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\* The numbers in this model refer to the corresponding numbers on the last page; and show what particulars are embraced in the description.



A school-room,	A harrow,	A printing-office,
A steamboat,	A fire-engine,	A type-foundry,
A watch,	A paper-mill,	A cotton-mill,
A clock,	A grist-mill,	A manufactory,
A bureau,	A wind-mill,	A sunrise,
A writing-desk,	A canal,	A sunset,
A dwelling-house,	A railroad,	A garden.

The preceding directions and model refer principally to a limited number of sensible objects. If the pupil is to write a description of natural scenery, the following list of particulars will be more applicable.

1. The climate, weather, surface, soil.
2. The state of cultivation, progress of vegetation, and its kind.
3. The animated objects in the vicinity, together with the conveniences or inconveniences of their situation.
4. The improvements made by human industry.
5. The beauty or deformity discoverable in the uncultivated parts of the scene.
6. The inhabitants in the vicinity, their occupations and character.
7. The prospects around the scene, hill or valley, water stagnant or running, slow or rapid, &c.
8. The sounds produced by natural objects; such as a waterfall, a brook, the wind passing through the trees; or by animated nature, namely, the bleating of sheep, the lowing of cattle, the singing of birds, and the noise proceeding from the workmen and their machinery; together with numbers one, four, ten, and eleven of the preceding enumeration.

### MODEL.

#### *Description of Ellangowan Castle.*

The ruins of Ellangowan Castle were situated upon a promontory, or projection of rock, which formed one side of a small and placid bay on the sea-shore. The modern mansion was situated lower, though closely adjoining; and the ground behind it descended to the sea, by a small, swelling, green bank, divided into levels by natural terraces, on which grew some old trees, and terminating upon the white sand. The other side of the bay, opposite to the old castle, was a sloping and varied promontory, covered with copsewood, which, on that favored coast, grows almost within water mark. A fisherman's cottage peeped from among the trees. Even at this dead hour of night, there were lights moving along the shore, probably occasioned by the unloading a smuggling lugger from the Isle of Man, which was lying in the bay. It was one hour

after midnight, and the prospect around was lovely. The grey old towers of the ruin, partly entire, partly broken, here bearing the rusty weather stains of ages, and there partially mantled with ivy, stretched along the verge of the dark rock which rose on the right. In front was the quiet bay, where little waves, crisping and sparkling to the moon-beams, rolled successively along its surface, and dashed with a soft and murmuring ripple against the silvery beach. To the left, the woods advanced far into the ocean, waving in the moonlight along ground of an undulating and varied form, and presenting those varieties of light and shade, and that interesting combination of glade and thicket, upon which the eye delights to rest, charmed with what it sees, yet curious to pierce still deeper into the intricacies of the woodland scenery. Above, rolled the planets, each, by its own liquid orb of light, distinguished from the inferior or more distant stars.

If the view of the scene around Ellangowan had been pleasing by moonlight, it lost none of its beauties by the light of the morning sun. The land, even in the month of November, smiled under its influence. A steep, but regular ascent, led from the terrace to the neighboring eminence, and conducted to the front of the old castle. It consisted of two massive round towers, projecting deeply and darkly before a curtain, or flat wall, which united them, and thus protecting the main entrance, that opened through a lofty arch into the inner court of the castle. The arms of the family, carved in freestone, frowned over the gateway; and the portal showed the spaces arranged by the architect for lowering the portcullis, and raising the draw-bridge. A rude farm-gate, made of young fir-trees, nailed together, now formed the only safeguard of this once formidable entrance. The esplanade in front of the castle commanded a noble prospect.

The dreary scene of desolation through which Mannering's road had lain on the preceding evening, was excluded from the view by some rising grounds, and the landscape showed a pleasing alternation of hill and dale, intersected by a river, which was in some places visible, and hidden in others, where it rolled betwixt deep and wooded banks. The spire of a church, and the appearance of some houses, indicated the situation of a village, at the place where the stream had its junction with the ocean. The vales seemed well cultivated; the little inclosures into which they were divided, skirted the bottom of the hills, and sometimes carrying their lines of straggling hedge-rows a little way up the ascent. Above these were green pastures, tenanted chiefly by herds of black cattle, then the staple commodity of the country, whose distant low gave no unpleasant animation to the landscape. The remote hills were of a sterner character; and, at still greater distance, swelled into mountains of dark heath, bordering the horizon with a screen which gave a defined and limited boundary to the cultivated country, and added, at the same time, the pleasing idea, that it was sequestered and solitary. The sea-coast, which Mannering now saw in its extent, corresponded, in variety and beauty, with the inland view. In some places, it rose into tall rocks, frequently crowned with the ruins of old buildings, towers, or beacons, which, according to tradition, were placed within sight of each other, that, in times of invasion or civil war, they might communicate, by signal, for mutual defence and protection.

Ellangowan Castle was by far the most extensive and important of these ruins, and asserted, from size and situation, the superiority which

its founders were once said to have possessed among the chiefs and nobles of the district. In other places, the shore was of more gentle description, indented with small bays, where the land sloped smoothly down, or sent into the sea promontories covered with wood. \* \* \* \* \*

Upon entering the gateway, the rude magnificence of the inner court amply corresponded with the grandeur of the exterior. On the one side, ran a range of windows, lofty and large, divided by carved mullions of stone, which had once lighted the great hall of the castle; on the other, were various buildings, of different heights and dates, yet so united as to present to the eye a certain general effect of uniformity of front. The doors and windows were ornamented with projections, exhibiting rude specimens of sculpture and tracery, partly entire, and partly broken down; partly covered by ivy and trailing plants, which grew luxuriantly among the ruins. That end of the court which faced the entrance had also been formerly closed by a range of buildings; but owing, it was said, to its having been battered by the ships of the Parliament, under Deane, during the long civil war, this part of the castle was much more ruinous than the rest, and exhibited a great chasm, through which Mannering could observe the sea, and the little vessel, (an armed lugger,) which retained her station in the centre of the bay. While Mannering was gazing round the ruins, he heard, from the interior of an apartment on the left hand, the voice of the gipsy he had seen on the preceding evening. He soon found an aperture, though which he could observe her, without being himself visible; and could not help feeling, that her figure, her employment, and her situation, conveyed the exact impression of an ancient sybil. — *Guy Mannering*, Vol. I., Chap. 5.

#### EXAMPLES FOR PRACTICE.

A country scene on a summer morning.

The appearance of the sky at noonday.

The evening twilight. A scene on a winter evening.

The appearance of the heavens at night; by starlight; by moonlight.

The sea by moonlight. A thunder-storm.

Autumn in its first aspect. A winter scene.

The ocean and its shores. Wild mountain scenery.

In the description of persons, the following may be embraced.

1. Person tall or short, fleshy or thin.
2. Manner, strong or feeble; graceful or awkward; active and energetic, or indolent, and wanting in energy.
3. Gait; behavior; character, good, bad, or indifferent; disposition, amiable or irritable; habits, temperate or otherwise; principles, fixed or unsteady.
4. Profession or occupation; station in society; riches or poverty; birth, parentage, residence, age, education, associates.

5. Character of the mind, talents, memory, discrimination, judgment, language, expressions, &c.

### MODEL.

#### *Sir Walter Scott's Description of Isaac, the Jew.*

Introduced with little ceremony, and advancing with fear and hesitation, a tall, thin, old man, who, however, had lost, by the habit of stooping, much of his actual height, approached the lower end of the board. His features, keen and regular, with an aquiline nose, and piercing black eyes, his high and wrinkled forehead, and long grey hair and beard, would have been considered as handsome, had they not been the marks of a physiognomy peculiar to a race, which, during these dark ages, was alike detested by the credulous and prejudiced vulgar, and persecuted by the greedy and rapacious nobility, and who, perhaps, owing to that very hatred and persecution, had adopted a national character, in which there was much, to say the least, mean and unamiable.

The Jew's dress, which appeared to have suffered considerably from the storm, was a plain, russet cloak, of many folds, covering a dark, purple tunic. He had large boots, lined with fur, and a belt around his waist, which sustained a small knife, together with a case for writing materials, but no weapon. He wore a high, square yellow cap, of a peculiar fashion, assigned to his nation to distinguish them from Christians, and which he doffed, with great humility, at the door of the hall. \* \* \* \* \* Had there been painters in those days capable to execute such a subject, the Jew, as he bent his withered form, and expanded his chilled and trembling hands over the fire, would have formed no bad emblematical personification of the winter season. Having dispelled the cold, he turned eagerly to the smoking mess which was placed before him, and eat with a haste and relish, that seemed to betoken long abstinence from food. — *Ivanhoe*, Vol. I., Chap. 5.

#### *Mixed Subjects for Description.*

A church, or temple, with its furniture, noticing the fabric, materials, workmanship, &c.

The entrance of Christ into Jerusalem.

Christ in the temple. John baptizing at Enon.

A visit to the tower of London.

A battle on land or at sea. Uninjured edifices.

An old empire. A new and growing empire.

Ruins.

“Vain, transitory splendors, — could not all  
 Reprive the tottering mansion from its fall?”

Having attempted the various kinds of description mentioned above, the pupil may unite narration and description in the same exercise, by presenting the history and character of the patriarch Joseph, — of King David, — of Solomon, — of Job, — of the Apostle Paul.

The materials for these exercises he may glean from the sacred volume; but the language he employs should be his own. If he is sufficiently acquainted with geography, history, &c., he may be required to embrace, in his performance, some account of the mode of life, &c.; and, in amplified history, represent his subject in fictitious scenes.

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## LESSON XXXI.

### *Figurative Language.*

WORDS that belong to one class of objects are frequently applied to other classes. Thus, the words *morning* and *evening* properly belong to the day; but as they signify the first and last parts, they are also applied to other subjects. Thus, the phrase, *the morning of life*, is often used for *youth*; and the *evening of life*, for *old age*. This is what is called a figure of speech.

Figures of speech always denote some departure from simplicity of expression; they represent, in a forcible manner, the idea which we intend to express, and present it, with the addition of some circumstance which renders the impression more strong and vivid. Thus, when we say, "A good man enjoys comfort in the midst of adversity," we express an idea in the simplest manner possible. But as there is an analogy\* between *comfort* and *light*, and between *adversity* and *darkness*, we may express the same idea, in figurative language, thus:—"To the upright there ariseth *light* in *darkness*." Here a new circumstance is introduced: two objects, resembling one another in some respects, are presented to the imagination; *light* is put in the place of *comfort*, and *darkness* is used to suggest the idea of *adversity*.

Figures are divided into two kinds or classes, figures of words, and figures of thought.

Figures of words are called TROPES.

Figures of thought are called METAPHORS.

The word Trope signifies a *turning*; and Metaphor, *transferring*.

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\* See Lesson XXV.

A **TROPE** is the *change* or *turning* of a word from its original signification.

Thus, in the sentence already adduced, "To the upright there ariseth light in darkness," the trope consists in "light and darkness" being changed, or turned from their usual meaning, and employed to signify "comfort and adversity," on account of some resemblance, or analogy, which they are supposed to bear to those conditions of life.

A **METAPHOR** is a figure, in which the words are used in their original signification; but the *idea* which they convey is *transferred* from the subject to which it properly belongs, to some other which it resembles. Thus, when we say of a man, "He is the *pillar* of the state," we use the word *pillar* in its common acceptation; but the idea of *support*, which a pillar implies, is transferred from a building to the state; and our meaning is, that the man, by his wisdom or prudence, contributes as much to the safety and security of the nation, as a pillar, by its strength and solidity, does to the stability of a building.

Tropes and metaphors so closely resemble each other, that it is not always easy, nor is it important, to be able to distinguish the one from the other.

In this lesson, figurative language is presented to the pupil, which he is to convert into plain.

#### MODELS.

##### *Figurative Language.*

A poor hind nursed in the lap of ignorance.

##### *Same idea in Plain Language.*

A poor peasant who had never been educated.

##### *Figurative.*

The sun looks on the waters, and causes them to glow, and take wings, and mount aloft in air.

##### *Plain.*

The sun shines upon the water, and causes it to grow warm, and ascend in vapor till it reaches the upper air.

##### *Figurative.*

The earth thirsts for rain.

##### *Plain.*

The earth is dry, — or wants water.

## EXAMPLES FOR PRACTICE.

*The pupil may now change the following figurative expressions into plain language.*

1. The sunset of life.
2. The meridian of our days.
8. The magic hues of the clouds are penciled by the sun.
4. The winds plough the lonely lake.
5. The splendor of genius illumines every object on which it shines.
6. A raging storm, and a deceitful disease, may both be encountered on life's troubled ocean.
7. The rainbow strides the earth and air.
8. Indolence is the bane of enjoyment.
9. The queen of the spring, as she passed down the vale,  
Left her robe on the trees, and her breath on the gale.
10. Daughters of telescopic ray,  
Pallas and Juno smaller spheres, ———.
11. Science shall renovated beam,  
And gild Palermo's favored ground.
12. Each hill and dale, each deepening glen and wold,  
Defies the power that crushed thy temples gone.
13. Dear are the wild and snowy hills,  
Where hale and ruddy freedom smiles.
14. There is no flesh in man's obdurate heart,  
It does not feel for man.
15. Lands intersected by a narrow frith  
Abhor each other.
16. Let freedom circulate through every vein of all your empire.
17. Hail to the morn, when first they stood  
On Bunker's height;  
And, fearless, stemmed the invading flood,  
And wrote our dearest rights in blood,  
And mowed in ranks the hireling brood,  
In desperate fight!  
O! 't was a proud exulting day,  
For e'en our fallen fortunes lay  
In light.

18. ——— Rising from thy hardy stock,  
Thy sons the tyrant's frown shall mock,  
And slavery's galling chain unlock,  
And free the oppressed.  
All who the wreath of freedom twine,  
Beneath the shadow of their vine  
Are blest.
- 

## LESSON XXXII.

THE previous lesson having introduced the pupil to figurative expressions, the object of this is to lead him to form similar language himself. He will recollect, that *analogy* or *resemblance*\* is its foundation; and when, therefore, he is required to convert plain into figurative terms, he must endeavor to call to mind some other subject which resembles the one proposed for his exercise. In applying the terms, phrases, and ideas relating to one subject, to another that resembles it, or, in other words, *in the use of metaphors*, the following rules are to be observed.

1. Metaphors should neither be too numerous, too gay, nor too elevated, but suited to the nature of the subject.

2. They must be drawn from proper objects; avoiding all such as will raise in the mind disagreeable, mean, or low ideas.

3. Every metaphor should be founded on a resemblance which is clear and striking; not far-fetched, nor difficult to be discovered.

4. Metaphorical and plain language must not be jumbled together; that is, a sentence should never be constructed, so that part of it must be understood literally, and part metaphorically.

5. Two different metaphors must not meet together on the same subject.

6. Metaphors should not be crowded together on the same object.

7. Metaphors should not be too far pursued.

It is a good rule, likewise, when we have written a meta-

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\* See Lesson XXV., page 46.



phor, to make a picture of it, in order to see whether the parts agree, and what kind of figure the whole presents. Thus, when Shakspeare says, "*to take arms against a sea of troubles,*" if we make a picture of this metaphor, we must represent a man clad in armor, going out to *fight water*! The impropriety of such mixed and inconsistent metaphors must be very apparent.

### MODELS.

#### *Plain Language.*

Our misfortunes soon end, and we are favored with prosperity.

#### *Same Idea in Figurative Language.*

The clouds of adversity soon pass away, and are succeeded by the sunshine of prosperity.

#### *Plain Language.*

The waters falling from the rocks, made a pleasing noise, which I distinctly heard.

#### *Figurative.*

I heard the voice of the waters, as they merrily danced from rock to rock.

#### *Plain.*

The water of the lake was without motion.

#### *Figurative.*

The waves were asleep on the bosom of the lake.

#### *Plain.*

The grass grows in the meadows in the spring, and summer soon succeeds.

#### *Figurative.*

In the spring of the year, the meadows clothe themselves in their beautiful green robes, to welcome the approach of summer.

#### *Plain.*

He could not be seen, on account of the darkness of the night.

#### *Figurative.*

Night had shrouded him in her dark mantle or, He was hidden in the shadows of the night.

### EXAMPLES FOR PRACTICE.

*The pupil will express the following sentences in figurative language.*

1. She was number one in her class. (Head.\*)

---

\* The word or words in brackets, attached to each sentence, are given as *hints* to the pupil, to enable him to form a figure. He need not be required to use them, if he can perform the exercise without assistance.

2. He was the last in the division. (Foot.)
3. She was a person of very indolent habits. (Taken possession.)
4. It rains, the clouds are black, it thunders and lightens. (Open a fountain, frowned, roared, set on fire.)
5. He sunk in the water. (Swallowed.)
6. There are scenes in nature which are pleasant when we are sad, as well as when we are cheerful. (Speaks, smiles, sympathizes.)
7. The number of people who are alive, is very small, compared with those who have died. (Tread, slumber.)
8. The river flows though no country which is inhabited, and no sounds are made near it, except what are caused by the moving of its own waters. (Silence, solitude, hears no sound except voice.)
9. The hand of the clock moves round without noise. (Time, silent tread.)
10. The wind moves rapidly, although it is seldom heard. (Wings, song.)
11. Thou must pass many years in this world, where wise men *may* suffer difficulties and hardships, and foolish persons *must* find trouble. (Sea, long voyage, shipwreck.)
12. The wind causes the leaves to move. (Dance.)
13. Guilt is always wretched, and virtue is always rewarded, sooner or later. (Wedded, allied.)
14. Perfect taste knows how to unite nature with art, without destroying its simplicity in the connexion. (Wed, sacrificing, alliance.)
15. Virgil might almost be termed a plagiarist; but he has corrected the faults, and added to the beauties, of that which he has taken from others. (Adorn a theft, polish stolen diamonds.)
16. If Dryden had loftier conceptions of his subject, Pope was more indefatigable in his mode of treating it. (Higher flights, longer on the wing.)

## LESSON XXXIII.

*Allegory.*

AN allegory is the representation of one thing by another analogous \* to it. It may be considered as a series or chain of continued metaphors.

The only material difference between allegory and metaphor, besides the one being short, and the other prolonged, is, that a metaphor always explains itself, by the words that are connected with it, in their proper meaning; whereas, in allegory, something is intended more than the words, in their literal signification, imply.

Apologues, parables, fables, and riddles, may all be considered as allegories.

## MODEL†

The difficulty of writing composition, without the assistance of *thought and imagination*, is expressed in the following

*Allegory.*

As I was reclining one morning at the bottom of a beautiful garden, in an arbor overhung with honeysuckle and jessamine of the most exquisite fragrance, I saw a most hideous monster standing before me. I tremblingly inquired his name and wish. He replied, in a voice of thunder, I am the Genius of Composition, and am come to require the tribute that is due to me. For a few moments, I stood amazed, not-knowing how to reply. At length, I was relieved, by the approach of a beautiful nymph, who called herself Imagination, at whose appearance the hideous monster disappeared. The sweet and soothing voice of this beautiful nymph relieved my apprehensions; but when I awoke from my slumbers, I found it was but a dream.

## EXAMPLES FOR PRACTICE.

*The pupil may write an allegory, showing the danger of ambition without talent. To assist him in the exercise, the following hints are offered.*

A snail despised the closeness of his shell, and sighed for more room.

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\* See Lesson XXV.

† This model is given just as it was presented by the pupil, and without correction; it being thought more important to *encourage* the young, by showing what others of the same age had done, than to present a faultless model.

He one day found the empty shell of a lobster.  
 He took possession, and was envied by all his kindred.  
 He one day perished with cold in a corner of the shell.

*As instances of allegory, which may be studied and imitated, the following may be mentioned:—“The Hill of Science,” “The Journey of a Day,” and an Eastern Narrative, by Hawksworth, entitled, “No life pleasing to God, that is not useful to man.” The 80th Psalm, and No. 55 of the Spectator, furnish other beautiful allegories. The Pilgrim’s Progress is, perhaps, the longest allegory ever written.*

## LESSON XXXIV.

### *Hyperbole, or Exaggeration.*

**HYPERBOLE**, or exaggeration, consists in magnifying an object beyond its natural bounds.

This figure occurs very frequently in common conversation; as when, to represent the quickness of motion, we say “*as quick as lightning*,” or “*as swift as the wind*.”

Hyperbole should be sparingly used; but no rule can be given for its management, except that it must be under the guidance of judgment and good sense.

### MODEL.

The speech of Mr. Otis was so interesting and impressive, that the very walls listened to his arguments, and were moved by his eloquence.

[By this hyperbole, a forcible impression is given of the attention of every individual of the assembly, and the effect which the eloquence of the speaker had upon each individual.]

### EXAMPLES FOR PRACTICE.

*The pupil may represent the following expressions in an hyperbole.*

1. The immense number of the stars.
2. The brightness of a lighted room.
3. The splendor of a dress ornamented with jewels.
4. The affliction caused by the death of a distinguished individual.
5. The number of persons in a crowd.

6. The loudness of a speaker's voice.
7. The smallness of an individual, expressed by the object which might be a mansion for him.
8. The size of a country, expressed by the rising and setting of the sun.
9. The thirst of an individual, expressed by the quantity of liquid he consumes.
10. The quantity of rain which falls in a shower.
11. The sharpness of a man's sight.
12. The stupidity of an animal.

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## LESSON XXXV.

### *Personification, or Prosopopæia.\**

PROSOPOPÆIA, or Personification, is that figure, by which life and action are attributed to inanimate objects.

This figure may be considered as the foundation of a large proportion of figurative language. When we say, that "*the earth thirsts* for rain," or "*smiles* with plenty," we represent the earth as a living creature, *thirsting* and *smiling*.

There are three degrees in this figure, namely,

1. When some of the properties or qualities of living creatures are attributed to inanimate objects. As,

A *furious* dart; *thirsty* ground; *deceitful* disease; the *angry* ocean.

Here the personification consists in ascribing *fury*, *thirst*, *deceit*, and *anger*, which in reality are felt by living creatures only, to the inanimate objects, *a dart*, *a disease*, and *the ocean*.

2. When inanimate objects are represented as acting like those which have life. Thus,

Lands intersected by a narrow frith *abhor* each other.

— The calm shade  
*Shall bring* a kindred calm; and the sweet breeze  
 That makes the green leaves *dance*, shall *waft* a balm  
 To thy sick heart.

---

\* An attentive study of this figure will show that it is founded on Analogy. See Lesson XXV., page 46.

————— The cool wind,  
That *stirs* the stream in *play*, shall *come* to thee  
Like one that loves thee, nor will let thee pass  
Ungreeted ; and shall *give its light embrace*.

Here, the words in italic show in what the personification consists ; namely, in representing the lands *abhorring*, the shade *bringing*, the breeze *wafting*, the leaves *dancing*, the wind *stirring a stream*, and *playing, coming, and embracing*.

3. When they are represented as speaking to us, or listening to what we say. Thus,

————— Hand and voice,  
Awake, awake ! and thou, my heart, awake !  
Green fields and icy cliffs, all join my hymn !  
And thou ! O silent mountain ! sole and bare.  
\* \* \* \* \*  
\* \* \* \* \* wake, Oh ! wake, and utter praise.  
Yet, fair as thou art, thou shunnest to glide,  
Beautiful stream ! by the village side ;  
But windest away from haunts of men,  
To silent valley and shaded glen.

Here, the *hand, voice, heart, green fields, icy cliffs*, the *mountain* and *the stream*, are represented as if they were listening to the speaker.

MODEL of the first degree.

The *hungry* waves.      The *joyous* rain.      The *surly* storm.

EXAMPLES FOR PRACTICE.

*Personify the following subjects in the first or lowest degree.*

- |                 |                    |                |
|-----------------|--------------------|----------------|
| 1. A brook.     | 9. The ocean.      | 17. The waves. |
| 2. A waterfall. | 10. The sun.       | 18. Rain.      |
| 3. The wind.    | 11. Science.       | 19. Winter.    |
| 4. A tempest.   | 12. Industry.      | 20. Summer.    |
| 5. Time.        | 13. Idleness.      | 21. Mirth.     |
| 6. Fortune.     | 14. Intemperance.  | 22. Folly.     |
| 7. Adversity.   | 15. Fire.          | 23. Pleasure.  |
| 8. The earth.   | 16. An earthquake. | 24. Pain.      |

MODEL of the second degree.

*Plain Expression.*

He drew his sword from its scabbard.

*Personification.*

At his command, his sword leapt from the scabbard.

## EXAMPLES FOR PRACTICE.

*Personify the following, in the second degree.*

1. He is asleep. (Sits on his eyelids.\*)
2. He is in love. (Throw a chain, around.)
3. The laws contain the declaration, that the murderer must die. (To hand a sword.)
4. He who is pleased with natural scenery, can find instruction and entertainment in every object which he sees. (Nature speaks a language.)
5. In a few days, we shall depart from the light of the sun, and be buried in the earth. (Sun shall see, earth claim.)
6. The sun cannot be seen through the clouds. (Pierce through.)
7. The air is so soft, that we are induced to take a walk. (Invites.)
8. The moon shines on the brow of the mountain. (Gilds.)
9. The shadows caused by night, pass away. (Nursed.)
10. The hands of the clock were at nine. (Points.)
11. The fire has been extinguished. (Die.)
12. The thunder among the crags appears first on one peak and then on another. (Leaps.)

## MODELS of the third degree.

O Switzerland! my country! 't is to thee  
I strike my harp in agony;—  
My country! nurse of liberty,  
Home of the gallant, great, and free,  
My sullen harp I strike to thee.

O Grave! where is thy victory?  
O Death! where is thy sting?

O Solitude! where are the charms  
That sages have seen in thy face?

## EXAMPLES FOR PRACTICE.

*Personify the following subjects.*

- |                              |           |
|------------------------------|-----------|
| 1. The scenes of early life. | 3. War.   |
| 2. Intemperance.             | 4. Peace. |

---

\* The words or phrases within the brackets are offered as hints to the pupil.

- |               |               |
|---------------|---------------|
| 5. Religion.  | 9. Indolence. |
| 6. Adversity. | 10. Poverty.  |
| 7. Industry.  | 11. The sun.  |
| 8. Liberty.   | 12. Night.    |

No object which has not dignity in itself, should ever be personified in this degree.

## LESSON XXXVI.

### *Apostrophe.*

APOSTROPHE is an address to a real person, but one who is either absent or dead, as if he were present, and listening to us.

#### MODEL.

O my son Absalom! would God I had died for thee, O Absalom, my son!

Soul of the just! companion of the dead!  
Where is thy home, and whither art thou fled?

*No examples for practice are affixed to this lesson. The figure itself is so simple, that the pupil can readily apply it, without having had much practice in it.*

## LESSON XXXVII.

### *Simile, or Comparison.*

A SIMILE, or comparison, is where the *analogy*,\* or resemblance between two objects, is expressed in form, and usually pursued more fully than the nature of a metaphor admits. Thus, when we say of a great man, "He is the *pillar* of the state," it is a metaphor; but when we say of him, "He upholds the state like a pillar," which supports the weight of an edifice, it then becomes a comparison.

Comparisons are used for two principal purposes; namely, to *explain* a subject, or to render it pleasing.

It is necessary, in a comparison, that it serve to illustrate the object, for the sake of which it is introduced, and give a stronger conception of it.

\* See Lesson XXV., page 46.



In drawing comparisons, the following rules must be observed.

1. Comparisons must not be drawn from objects which have too near and obvious a resemblance of the object with which they are compared.

2. They must not be founded on too faint and distant likenesses.

3. The object from which a comparison is drawn, ought never to be an unknown object, nor one of which few people can have a clear idea.

4. Similes, or comparisons, should never be drawn from mean or low objects.

#### MODELS.

A troubled conscience is like the ocean when ruffled by a storm.

Though my perishing ranks should be strewed in their gore,  
Like ocean weeds heaped on the surf-beaten shore.

An elevated genius, employed in little things, appears like the sun in his evening declination: he remits his splendor, but retains his magnitude; and pleases more, though he dazzles less.

Charity, like the sun, brightens every object on which it shines.

As from the wing no scar the sky retains,  
The parted wave no furrow from the keel,  
So dies in human hearts the thought of death.

#### EXAMPLES FOR PRACTICE.

*A comparison may now be written from the following.*

1. Virtue is like \_\_\_\_\_. The more it is rubbed, the more brightly it shines.

2. A man of honest intentions is like \_\_\_\_\_ where we can always see the bottom.

3. A man of virtuous principles is like \_\_\_\_\_. The winds blow, and the waves beat upon it, but it \_\_\_\_\_. So, amid the trials and troubles of life, though temptations assail, and misfortunes threaten to overwhelm him, he stands unmoved, and defies the impotence of their assaults.

4. Intemperance is like \_\_\_\_\_ which \_\_\_\_\_.

5. Benevolence is like the \_\_\_\_\_ of heaven, which, falling silently and unobserved, seeks not to attract attention, but to do good. It therefore runs not off in noisy streams, or in a swollen current, but penetrating through the \_\_\_\_\_ of its object \_\_\_\_\_.

6. Religion, like \_\_\_\_\_, presents a bright side to every object, which is not wholly buried in earth.

7. He who has no opinion of his own, is like \_\_\_\_\_ which \_\_\_\_\_. The man of decision is as the \_\_\_\_\_ which \_\_\_\_\_.

## LESSON XXXVIII.

### *Antithesis, or Contrast.*

ANTITHESIS is the reverse of comparison; for, as the latter, in general, signifies, or is founded on resemblance, the former implies contrast, opposition, distinction, or difference.

Antithesis is frequently used, where we wish to give a clearer impression of our meaning; to show the truth or absurdity of an opinion; the excellence or the inferiority of a subject; or to exhibit, in a more lucid manner, the difference or distinction between two things.

### MODELS.

#### *Antithesis of Geography and History.*

Geography describes the countries situated on the earth, and the parts into which they are divided. History teaches us the manners and customs of the inhabitants of those countries. The former relates to the habitations of mankind; the latter, to the inhabitants themselves. The one embraces a view of the physical, the other describes the moral, condition of the world. Geography may be considered as the more useful, but history the more interesting study.

#### *Pride and Humility.*

No two feelings of the human mind are more opposite than pride and humility. Pride is founded on a high opinion of ourselves; humility, on the consciousness of the want of merit. Pride is the offspring of ignorance; humility is the child of wisdom. Pride hardens the heart; humility softens the temper and the disposition. Pride is deaf to the clamors of conscience; humility listens with reverence to the monitor within: and finally, pride rejects the counsels of reason, the voice of experience, the dictates of religion; while humility, with a docile spirit, thankfully receives instruction from all who address her in the garb of truth.

#### *Probability and Improbability of Milo's Guilt.*

Milo was unwilling to cause the death of Clodius, at a time when all mankind would have approved the deed. Is it probable, then, he would embrace an occasion when he would be stigmatized as an assassin? He dared not destroy his enemy, even with the consent of the law, in a convenient place, on a fit occasion, and without incurring danger. Would

he attempt it, then, in defiance of the law, in an inconvenient place, at an unfavorable time, and at the risk of his life?

*The definition of words is sometimes given in the form of an antithesis, for an example of which, see Lesson XXIV.*

#### EXAMPLES FOR PRACTICE.

*The following subjects may be presented in Antithesis.*

1. Virtue and vice.
2. Friendship and selfishness.
3. Summer and winter.
4. Industry and indolence.
5. Religion and infidelity.
6. A country with a good government, and one in a state of anarchy or revolution.
7. Peace and war.
8. A contented and a restless disposition.
9. Knowledge and ignorance.
10. A temperate and an intemperate man.
11. Gratitude and ingratitude.
12. The contented and the ambitious.

### LESSON XXXIX.

#### *Interrogation, Exclamation, and Vision.*

WHEN we would affirm or deny with great earnestness, expressing the firmest confidence of the truth of our opinion, and appealing to the hearers for the impossibility of the contrary, we frequently put our assertions in the form of a question or interrogation.

#### MODEL of Interrogation.

God is not man, that he should lie, nor the son of man, that he should repent. Hath he said it; and shall he not do it? Hath he spoken; and shall he not make it good?

#### EXCLAMATION.

Exclamation is a figure of a similar nature, used only in animated writings, to express surprise, anger, joy, grief, &c.

MODEL of *Exclamation*.

Good Heaven! What an eventful life was here!

## VISION.

Vision, or sight, is the representation of something past or future, as if it were passing before our eyes.

MODEL of *Vision*.

The author of the following extract is speaking of the slave trade.

I hear the sound of the hammer. I see the smoke of the furnaces, where manacles and fetters are still forged for human limbs. I see the visages of those, who, by stealth and at midnight, labor in this work of iniquity, foul and dark, as may become the artificers of such instruments of misery and torture.

It is unnecessary to present any **EXAMPLES FOR PRACTICE** in this lesson; but the teacher may require the pupil to attempt one or more examples of each figure, without assistance.

## LESSON XL.

*Climax.*

**CLIMAX**,\* called also "*gradation*," or "*amplification by steps*," is the gradual ascent of a subject from a less to a higher interest.

Sometimes the word, or expression, which ends the former member of the period, begins the next, and so on through the sentence.

Climax generally forms an artful exaggeration of the circumstances of some object or action which we wish to place in a strong light.

## MODELS.

1. There is no enjoyment of property without government; no government without a magistrate; no magistrate without obedience; and no obedience where every one does as he pleases.

2. What hope of liberty is there remaining, if what it is their pleasure, it is lawful for them to do; if what is lawful, they are able to do; if what they are able to do, they dare do; if what they dare do, they really execute; and if what they really execute, is no way offensive to you?

3. What a piece of work is man! How noble in reason! How infinite

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\* The word *climax* is from the Greek language, and signifies a *ladder*.

in faculties! In form and motion, how expressive and admirable! In action, how like an angel! In apprehension, how like a God!

4. After we have practised good actions awhile, they become easy; and when they are easy, we begin to take pleasure in them; and when they please us, we do them frequently; and by frequency of acts, a thing grows into a habit; and confirmed habit is a kind of second nature; and so far as anything is natural, so far it is necessary, and we can hardly do otherwise; nay, we do it many times when we do not think of it.

5. The state of society in large cities necessarily produces luxury; and luxury gives birth to avarice; while avarice begets boldness, and boldness is the parent of depravity and crime.

Many beautiful instances of climax may be found in the Sacred Scriptures. See the following.

Matthew,	chapter	10th,	verse	40th.
Romans,	"	5th,	"	3d.
"	"	10th,	"	14th.
1 Corinthians,	"	11th,	"	3d.
"	"	3d,	"	21st.

*Notice should be taken of the number of steps, or particulars, in each climax.*

#### EXAMPLES FOR PRACTICE.

*The pupil is required to fill up or supply the vacant places in the subjoined. The figures within the brackets denote the number of steps or particulars requisite to complete the figure, as it is proposed; but if he can finish it with a less number, he should be allowed to do so.*

1. Children owe regard to their equals; \_\_\_\_\_ to their fellow pupils; \_\_\_\_\_ to their superiors in age; \_\_\_\_\_ to their parents; and fear, love, and reverence to their God. (5.)

2. Teachers expect obedience from their youngest pupils; \_\_\_\_\_ from the middle classes; \_\_\_\_\_ from the highest; and \_\_\_\_\_ from all. (4.)

3. Such conduct would have been wrong in a child; \_\_\_\_\_ in a youth; \_\_\_\_\_ to a man; but in a person of his knowledge, sense of propriety, duty, honor, principle, it is in the highest degree reprehensible, disgraceful, nay, even wicked. (4.)

4. Ignorance is to be regretted, even in a child; deplorable in \_\_\_\_\_; shameful to \_\_\_\_\_; disgraceful to \_\_\_\_\_; and despicable in \_\_\_\_\_. (5.)

5. Time is valuable, even in the dawn of life; \_\_\_\_\_ in the morning; \_\_\_\_\_ at noon; \_\_\_\_\_ when the sun is declining. How inestimable, then, its value to one whose

sun is about to set! What countless worlds would the sinner give, for but a moment, to lengthen out the dim twilight that precedes the night of death! (5.)

6. The conduct of children should be peaceful and contented at home; \_\_\_\_\_ when abroad; \_\_\_\_\_ in school; and \_\_\_\_\_ at church. (4.)

7. It is not commendable to wish for the property of others; it is improper to \_\_\_\_\_; it is unjust to \_\_\_\_\_; it is an offence to \_\_\_\_\_; it is a crime to \_\_\_\_\_; it is punishable with death to \_\_\_\_\_. What shall we say, then, of him who, in the darkness of the night, when mankind, in the confidence of security, have permitted their watchful senses to sleep, defies the obstacles of bars and bolts, breaks into a dwelling, plunders the property, murders the inhabitants, and sets fire to their habitation?

8. He who wantonly takes the life of a fly \_\_\_\_\_; \_\_\_\_\_; \_\_\_\_\_; \_\_\_\_\_; \_\_\_\_\_. How, then, shall we describe the wickedness of a parent who \_\_\_\_\_, and \_\_\_\_\_ wantonly exposes her child to a lingering, cruel death? (6.)

In filling up the preceding skeletons, the pupil will recollect that each successive member must *rise* in meaning, so as to express something of a higher and more important kind than that which precedes it. There is another form of this figure, in which the terms *descend*, as in the following.

His offence deserved not the punishment of crucifixion; nay, not of death; nay, not of stripes; nay, not of imprisonment; nay, not even of censure; nor yet even of disapprobation.

This lesson finishes the subject of figurative language. The pupil should be apprised, that the figures which are herein enumerated, are a few only of those which belong to the subject. A complete list of rhetorical figures includes *several hundred different kinds*,\* many of which, however, are but names for common expressions. Those which have been noticed in these lessons, are the principal ones that are embraced in common treatises. The author thinks it expedient, that the pupil should be made acquainted with figurative expressions, before his introduction to themes and regular subjects. The previous lessons are designed to *prepare him* for exercises which require originality, both of thought and expression. It is not a question here to be discussed, whether such preparation is

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\* Holmes's Rhetoric enumerates a list of *two hundred and fifty*.

necessary. The author can only say, that teachers who have been able to interest their pupils in composition at an early age, and prepare them both to think and to write with clearness, elegance, and precision, without the aid of some such introductory exercises, are happy in their success. To those who seek some "*breve iter per exempla*," he addresses the lines of Horace:—

“—— Si quid novisti rectius istis,  
Candidus imperti; si non his utere mecum.”

or, as they are quaintly translated,

“—— If a better system's thine,  
Impart it freely, or make use of mine.”

Whether the arrangement of the principles contained in the several lessons, is as strictly progressive as it might be, is a question submitted with deference. Having enjoyed little conversance with the collected wisdom of others on this subject, either in person or in print, diffidence of his own opinion forbids the author to recommend any adherence to the order in which they are presented.

## LESSON XLI.

### *Paraphrase, or Explanation.*

PARAPHRASE means an explanation, or interpretation.

Maxims and proverbs frequently occur, which have something of the nature of figurative language. Many of them are included in a figure which, by some writers, is called *Al-lusion*. The object of this lesson is, to accustom the pupil to the use of such expressions, and enable him to explain them.

### MODEL.

#### *Maxim.*

“Look before you leap.”

#### *Paraphrase, or Explanation.*

This maxim implies, that we should not engage in any undertaking, before we have seriously considered the consequences, together with the probability of obtaining the object of our desire. We should also consider whether the pleasures or the benefits which we promise ourselves, are worth the trouble they will occasion; and whether we should not have reason to lament our participation in the affair.

### EXAMPLES FOR PRACTICE.

*The pupil may now paraphrase the following.*

1. Frequent droppings wear even stones.
2. Make haste slowly.

3. Haste is slow.
  4. Truth lies in a well.
  5. Let justice be done, though the heavens fall.
  6. Happiness has many friends.
  7. Walls have ears.
  8. Hunger breaks through stone walls.
  9. He gives twice who gives soon.
  10. Whilst we live, let us live.
  11. Cast thy bread upon the waters, for thou shalt find it after many days.
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## LESSON XLII.

### *Perspicuity and Accuracy of Expression.\**

BEFORE commencing the subject of simple themes, it will be proper to premise a few remarks on the choice of words, and the structure of sentences, which have been reserved for this place, in order that the previous lessons may prepare the beginner for a proper understanding and application of them. It cannot be doubted, that the first step in composition must be to teach the beginner *how to write* "at all;" the second, to show him *how to write well*.

The study of Perspicuity and Accuracy of Expression consists of two parts; and requires attention, first, to *Single Words and Phrases*; and then, to the *Construction of Sentences*.

*Perspicuity and Accuracy of Expression*, considered with regard to words and phrases, require the following properties: PURITY, PROPRIETY, and PRECISION.

#### OF PURITY.

Purity of style consists in the use of such words, and such constructions, as belong to the idiom of the language which we speak, in opposition to words and phrases that are taken from other languages, or that are ungrammatical, obsolete, new-coined, or used without proper authority.

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\* The subject of this lesson is taken from Murray's Exercises.



All such words and phrases as the following, should be avoided : *Quoth he* ; *I wist not* ; *erewhile* ; *behest* ; *selfsame* ; *delicatesse*, for delicacy ; *politesse*, for politeness ; *hauteur*, for haughtiness ; *incumberment*, *connexity*, *martyrized*, for encumbrance, connexion, martyred.

*The introduction of foreign and learned words, unless where necessity requires them, should never be admitted into our composition.* In general, a plain, native style is not only more intelligible to all readers, but by a proper management of words, it can be made as strong and expressive as Latinized English, or any foreign idioms.

### MODEL.

That word follows the general rule, and takes the *penult* accent.

In this expression, the word *penult* is incorrectly used ; it should be *penultimate*, and the sentence should be, That word follows the general rule, and takes the *penultimate* accent.

### EXAMPLES FOR PRACTICE.

1. We should be employed dailily in doing good.
2. It irks me to see so perverse a disposition.
3. I wot not who has done this thing.
4. He is no way thy inferior ; and, in this instance, is no ways to blame.
5. The assistance was welcome, and timelily afforded.
6. For want of employment, he stroamed idly about the fields.
7. We ought to live soberly, righteously, and godlily in the world.

### OF PROPRIETY.

Propriety of language is the selection of such words as the best usage has appropriated to those ideas which we intend to express by them, in opposition to low expressions, and to words and phrases which would be less significant of the ideas that we mean to convey. Style may be pure, that is, it may be strictly English, without Scotticisms or Gallicisms, or ungrammatical, irregular expressions of any kind, and may, nevertheless, be deficient in propriety ; for the words may be ill chosen, not adapted to the subject, nor fully expressive of the author's sense.

## RULE I. AND MODEL.

Avoid *low expressions*; such as "Topsy turvy, hurly burly, pellmell, having a month's mind for a thing, currying favor with a person, dancing attendance on the great," &c.

"Meantime, the Britons, left to shift for themselves, were forced to call in the Saxons for their defence." The phrase "*left to shift for themselves*," is rather a low phrase, and too much in the familiar style to be proper in a grave treatise.

## EXAMPLES FOR PRACTICE.

1. I had as lief do it myself, as persuade another to do it.
2. Of the justness of his measures he convinced his opponent by dint of argument.
3. He is not a whit better than those whom he so liberally condemns.
4. He stands upon security, and will not liberate him till it be obtained.
5. The meaning of the phrase, as I take it, is very different from the common acceptation.
6. The favorable moment should be embraced; for he does not hold long in one mind.

## RULE II. AND MODEL.

*Supply words that are wanting.* "Arbitrary power I look upon as a greater evil than anarchy itself, as much as a savage is a happier state of life than a slave at the oar:" it should have been, "as much as *the state* of a savage is happier than *that* of a slave at the oar." "He has not treated this subject liberally, by the views of others as well as his own:" "by *adverting* to the views of others," would have been better. "This generous action greatly increased his former services:" it should have been, "greatly increased *the merit* of his former services." "By the pleasures of the imagination or fancy (which I shall use promiscuously) I here mean," &c. This passage ought to have had the word "terms" supplied, which would have made it correct: "*terms* which I shall use promiscuously."

The repetition of articles and prepositions is proper, when we intend to point out the objects of which we speak, as distinguished from each other, or in contrast; and when we wish that the reader's attention should rest on that distinction; as, "Our sight is at once *the* most delightful and *the* most useful of all our senses."

## EXAMPLES FOR PRACTICE.

1. Let us consider the works of nature and art with proper attention.
2. He is engaged in a treatise on the interests of the soul and body.

3. Some productions of nature rise in value, according as they more or less resemble those of art. The Latin tongue, in its purity, was never in this island.

4. For some centuries, there was a constant intercourse between France and England, by the dominions we possessed there, and the conquests we made.

### RULE III. AND MODEL.

*In the same sentence, be careful not to use the same word too frequently, nor in different senses.* "One may have an air *which* proceeds from a just sufficiency and knowledge of the matter before him, *which* may naturally produce some motions of his head and body, *which* might become the bench better than the bar."

The pronoun *which* is here thrice used, in such a manner as to throw obscurity over the sentence.

"Gregory favored the undertaking, for no other reason than this, that the manager, in countenance, favored his friend." It should have been, "resembled his friend."

"Charity expands our hearts in love to God and man; it is by the virtue of charity, that the rich are blessed, and the poor supplied." In this sentence, the word "charity" is improperly used, in two different senses; for the highest benevolence, and for almsgiving.

### EXAMPLES FOR PRACTICE.

1. An eloquent speaker may give more, but cannot give more convincing arguments, than this plain man offered.

2. They were persons of very moderate intellects, even before they were impaired by their passions.

3. True wit is nature dressed to advantage; and yet some works have more wit than does them good.

4. Honor teaches us properly to respect ourselves, and to violate no right or privilege of our neighbor: it leads us to support the feeble, to relieve the distressed, and to scorn to be governed by degrading and injurious passions; and yet we see honor is the motive which urges the destroyer to take the life of his friend.

### RULE IV. AND MODEL.

*Avoid the injudicious use of technical terms.* To inform those who do not understand sea-phrases, that "We tacked to the larboard, and stood off to sea," would be expressing ourselves very obscurely. Technical phrases not being in current use, but only the peculiar dialect of a particular class, we should never use them but when we know they will be understood.

## EXAMPLES FOR PRACTICE.

1. Most of our hands were asleep in their berths, when the vessel shipped a sea, that carried away our pinnace and binnacle. Our dead-lights were in, or we should have filled. The mainmast was so sprung, that we were obliged to fish it, and bear away for Lisbon.

2. The book is very neatly printed: the scale-boarding is ample and regular, and the register exact.

## RULE V. AND MODEL.

*Avoid equivocal or ambiguous words.* The following sentences are exceptionable in this respect. "As for such animals as are *mortal* or noxious, we have a right to destroy them." "I long since learned to like nothing but what you *do*." "He aimed at *nothing less* than the crown," may denote either, "Nothing was less aimed at by him than the crown," or "Nothing inferior to the crown could satisfy his ambition." "*I will have mercy*, and not sacrifice." The first part of this sentence denotes, "I will exercise mercy;" whereas, it is in this place employed to signify, "I require others to exercise it." The translation should therefore have been accommodated to these different meanings. "They were both much more ancient among the Persians, than Zoroaster or Zerdusht." The *or* in this sentence is equivocal. It serves either as a copulative to synonymous words, or as a disjunctive of different things. If, therefore, the student should not know that Zoroaster and Zerdusht mean the same person, he will mistake the sense. "The rising tomb a lofty column bore." "And thus the son the fervent sire address." Did the tomb bear the column, or the column the tomb? Did the son address the sire, or the sire the son?

## EXAMPLES FOR PRACTICE.

1. When our friendship is considered, how is it possible that I should not grieve for his loss?

2. The eagle killed the hen, and eat her in her own nest.

3. It may be justly said, that no laws are better than the English.

4. The pretenders to polish and refine the English language, have chiefly multiplied abuses and absurdities.

5. The English adventurers, instead of reclaiming the natives from their uncultivated manners, were gradually assimilated to the ancient inhabitants, and degenerated from the customs of their own nation.

6. You will not think that these people, when injured, have the least right to our protection.

7. Solomon, the son of David, who built the temple of Jerusalem, was the richest monarch that reigned over the Jewish people.

#### RULE VI. AND MODEL.

*Avoid unintelligible and inconsistent words or phrases.* "I have observed," says Steele, "that the superiority among these coffee-house politicians, proceeds from an opinion of gallantry and fashion." This sentence, considered in itself, evidently conveys no meaning. First, it is not said whose opinion, their own, or that of others; secondly, it is not said what opinion, or of what sort, favorable or unfavorable, true or false, but in general, "an opinion of gallantry and fashion," which contains no definite expression of any meaning. With the joint assistance of the context, reflection, and conjecture, we shall perhaps conclude that the author intended to say, "That the rank among these politicians was determined by the opinion generally entertained of the rank, in point of gallantry and fashion, that each of them had attained."

#### EXAMPLES FOR PRACTICE.

1. I seldom see a noble building, or any great piece of magnificence and pomp, but I think, how little is all this to satisfy the ambition, or to fill the idea, of an immortal soul!

2. A poet, speaking of the universal deluge, says:

Yet when that flood in its own depth was drowned,  
It left behind it false and slippery ground.

3. The author of the Spectator says, that a man is not qualified for a bust, who has not a good deal of wit and vivacity, even in the ridiculous side of his character.

#### RULE VII. AND MODEL.

*Avoid all those words and phrases which are not adapted to the ideas you mean to communicate; or which are less significant than others, of those ideas.* "He feels any sorrow that can arrive at man:" better "*happen to man.*" "The conscience of approving one's self a benefactor, is the best recompense for being so:" it should have been "*consciousness.*" He firmly believed the divine precept, "There is not a sparrow falls to the ground," &c. It should have been "*doctrine.*"

"It is but opening the eye, and the scene enters." A scene cannot be said to *enter*: an actor enters; but a scene *appears* or *presents itself*.

"We immediately assent to the beauty of an object, without inquiring into the causes of it:" it is proper to say, that we *assent* to the truth of a proposition; but it cannot so well be said, that we *assent to the beauty of an object*. *Acknowledge* would have expressed the sense with propriety.

#### EXAMPLES FOR PRACTICE.

1. No less than two hundred scholars have been educated in that school.

2. The attempt, however laudable, was found to be impracticable.

3. He is our mutual benefactor, and deserves our respect and obedience.

4. Vivacity is often promoted, by presenting a sensible object to the mind, instead of an intelligible one.

5. They broke down the banks, and the country was soon overflown.

6. The garment was decently formed, and sewn very neatly.

#### PRECISION.

Precision is the third requisite of perspicuity with respect to words and phrases.

*It signifies retrenching superfluities, and pruning the expression, so as to exhibit neither more nor less than an exact copy of the person's idea who uses it.*

The words used to express ideas may be faulty in three respects. *First*, They may not express the idea which the author intends, but some other which only resembles it; *secondly*, They may express that idea, but not fully and completely; *thirdly*, They may express it, together with something more than is intended. Precision stands opposed to these three faults, but chiefly to the last. Propriety implies a freedom from the two former faults. The words which are used may be *proper*; that is, they may express the idea intended, and they may express it fully; but to be *precise*, signifies that they express *that idea and no more*.

The great source of a loose style, in opposition to precision, is the injudicious use of the words termed *synonymous*. They are called synonymous, because they agree in expressing one principal idea; but, for the most part, if not always, they express it with some diversity in the circumstances.

The following instances show a difference in the meaning of words reputed synonymous, and point out the use of attending, with care and strictness, to the exact import of words.

*Custom, habit.* — Custom respects the action; habit, the actor. By custom, we mean the frequent repetition of the same act; by habit, the effect which that repetition produces on the mind or body. By the custom of walking often in the streets, one acquires a habit of idleness.

*Pride, vanity.* — Pride makes us esteem ourselves; vanity makes us desire the esteem of others. It is just to say, that a man is too proud to be vain.

*Haughtiness, disdain.* — Haughtiness is founded on the high opinion we entertain of ourselves; disdain, on the low opinion we have of others.

*Only, alone.* — Only imports that there is no other of the same kind; alone imports being accompanied by no other. An only child is one that has neither brother nor sister; a child alone is one who is left by itself. There is a difference, therefore, in precise language, between these two phrases: "Virtue only makes us happy," and "Virtue alone makes us happy."

*Wisdom, prudence.* — Wisdom leads us to speak and act what is most proper; prudence prevents our speaking or acting improperly.

*Entire, complete.* — A thing is entire, by wanting none of its parts; complete, by wanting none of the appendages that belong to it. A man may have an entire house to himself, and yet not have one complete apartment.

*Surprised, astonished, amazed, confounded.* — I am surprised with what is new or unexpected; I am astonished at what is vast or great; I am amazed at what is incomprehensible; I am confounded by what is shocking or terrible.

*Tranquillity, peace, calm.* — Tranquillity respects a situation free from trouble, considered in itself; peace, the same situation with respect to any causes that might interrupt it; calm, with regard to a disturbed situation going before or following it. A good man enjoys tranquillity, in himself; peace, with others; and calm, after the storm.

While we are attending to precision, we must be on our guard, lest, from the desire of pruning too closely, we retrench all copiousness. To unite copiousness and precision, to be full and easy, and, at the same time, correct and exact in the choice of every word, is, no doubt, one of the highest and most difficult attainments in writing.

#### EXAMPLES FOR PRACTICE.

1. This great politician desisted from, and renounced his designs, when he found them impracticable.

2. He was of so high and independent a spirit, that he abhorred and detested being in debt.

3. Though raised to an exalted station, she was a pattern of piety, virtue, and religion.

4. The human body may be divided into the head, trunk, limbs, and vitals.

5. Poverty induces and cherishes dependence; and dependence strengthens and increases corruption.

6. There can be no regularity or order in the life and conduct of that man, who does not give and allot a due share of his time to retirement and reflection.

#### OF PERSPICUITY AND ACCURACY OF EXPRESSION, WITH RESPECT TO THE CONSTRUCTION OF SENTENCES.

Sentences, in general, should neither be very long nor very short: long ones require close attention, to make us clearly perceive the connection of the several parts; and short ones are apt to break the sense, and weaken the connection of thought. Yet occasionally they may both be used with force and propriety.

A train of sentences, constructed in the same manner, and with the same number of members, should never be allowed to succeed one another. A long succession of either long or short sentences should also be avoided; for the ear tires of either of them, when too long continued.

By a proper mixture of long and short periods, and of periods variously constructed, not only the ear is gratified, but animation and force are given to our style.

#### PROPERTIES OF A SENTENCE.

The things most essential to an accurate and perfect sentence are CLEARNESS, UNITY, STRENGTH, and HARMONY.

#### OF THE CLEARNESS OF A SENTENCE.

The FIRST requisite of a perfect sentence is *clearness*.

Whatever leaves the mind in any sort of suspense as to the meaning, ought to be avoided. Obscurity arises from two causes; either from a wrong choice of words, or a wrong arrangement of them.

The first thing to be studied here, is grammatical propriety. But, as the grammar of our language is comparatively not extensive, there may be an obscure order of words, where there is no transgression of any grammatical rule. The re-



lations of words, or members of a period, are ascertained only by the position in which they stand.

The first rule in the arrangement of sentences is, that *the words or members most closely related, should be placed in the sentence as near to each other as possible, so as to make their mutual relation clearly appear.*

### MODEL I.

#### *Of the Position of Adverbs.*

"The Romans understood liberty, *at least*, as well as we." These words are capable of two different senses, according as the emphasis, in reading them, is laid upon *liberty* or upon *at least*. The words should have been thus arranged: "The Romans understood liberty as well, at least, as we."

#### EXAMPLES FOR PRACTICE.

1. Hence the impossibility appears, that an undertaking managed so, should prove successful.

2. May not we here say with the poet, that "virtue is its own reward"?

3. The works of art receive a great advantage, from the resemblance which they have to those of nature; because here the similitude is not only pleasant, but the pattern is perfect.

4. Sixtus the Fourth was, if I mistake not, a great collector of books, at least.

5. If Louis XIV. was not the greatest king, he was the best actor of majesty, at least, that ever filled a throne.

6. By greatness, I do not only mean the bulk of any single object, but the largeness of a whole view.

7. I was engaged formerly in that business, but I never shall be again concerned in it.

8. We do those things frequently, which we repent of afterwards.

### MODEL II.

#### *Of the Position of Circumstances, and of Particular Members.*

An author, in his dissertation on parties, thus expresses himself: "Are these designs which any man, who is born a Briton, in any circumstances, in any situation, ought to be ashamed or afraid to avow?" Here we are left at a loss, whether these words, "in any circumstances, in any situation," are connected with "a man born in Britain in any circumstances or situation," or with a man's "avowing his designs in any circumstances or situation into which he may be brought." As it is proba-

ble that the latter was intended, the arrangement ought to have been conducted thus: "Are these designs which any man, who is born a Briton, ought to be ashamed or afraid, in any situation, in any circumstances, to avow?"

It is a rule, too, never to crowd many circumstances together, but rather to intersperse them in different parts of the sentence, joined with the principal words on which they depend. For instance: "What I had the opportunity of mentioning to my friend, some time ago, in conversation, was not a new thought." These two circumstances, "*some time ago*," and "*in conversation*," which are here put together, would have had a better effect disjoined, thus: "What I had the opportunity, some time ago, of mentioning to my friend in conversation, was not a new thought."

*Words expressing things connected in the thought, ought to be placed as near together as possible, even when their separation would convey no ambiguity.* This will be seen in the following passage from Addison: "For the English are naturally fanciful, and very often disposed, by that gloominess and melancholy of temper which are so frequent in our nation, to many wild notions and extravagances, to which others are not so liable." Here the verb or assertion is, by a pretty long circumstance, separated from the subject to which it refers. This might have been easily prevented, by placing the circumstance before the verb, thus: "For the English are naturally fanciful, and, by that gloominess and melancholy of temper which are so frequent in our nation, are often disposed to many wild notions," &c.

From these examples, the following observations will occur: *that a circumstance ought never to be placed between two capital members of a period; but either between the parts of the member to which it belongs, or in such a manner as will confine it to its proper member.* When the sense admits it, the sooner a circumstance is introduced, generally speaking, the better, that the more important and significant words may possess the last place, quite disencumbered. The following sentence is, in this respect, faulty. "The emperor was so intent on the establishment of his absolute power in Hungary, that he exposed the empire doubly to desolation and ruin for the sake of it." Better thus: "That, for the sake of it, he exposed the empire doubly to desolation and ruin."

*When different things have an obvious relation to each other, in respect to the order of nature or time, that order should be regarded, in assigning them their places in the sentence; unless the scope of the passages require it to be varied.* The conclusion of the following lines is inaccurate in this respect: "But still there will be such a mixture of delight, as is proportioned to the degree in which any one of these qualifications is most conspicuous and prevailing." The order in which the two last words are placed, should have been reversed, and made to stand *prevailing* and *conspicuous*. They are *conspicuous*, because they *prevail*.

#### EXAMPLES FOR PRACTICE.

1. The embarrassments of the artificers rendered the progress very slow of the work.
2. He found the place replete with wonders, of which he proposed to solace himself with the contemplation, if he should never be able to accomplish his flight.

3. They are now engaged in a study, of which they have long wished to know the usefulness.

4. This was an undertaking, which, in the execution, proved as impracticable, as had turned out every other of their pernicious, yet abortive schemes.

5. Sir Francis Bacon, in his Essay upon Health, has not thought it improper to prescribe to his reader a poem, or a prospect, where he particularly dissuades him from knotty and subtle disquisitions; and advises him to pursue studies that fill the mind with splendid and illustrious objects, as history, poetry, and contemplations of nature.

### MODEL III.

*Of the Disposition of the Relative Pronouns, who, which, what, whose, and of all those Particles which express the Connexion of the Parts of Speech with one another.*

A small error in the position of these words may cloud the meaning of the whole sentence; and even where the meaning is intelligible, we always find something awkward and disjointed in the structure of the sentence, when these relatives are out of their proper place. "This kind of wit," says an author, "was very much in vogue among our countrymen, about an age or two ago; *who* did not practise it for any oblique reason, but purely for the sake of being witty." We are at no loss about the meaning here; but the construction would evidently be mended by disposing the circumstance, "about an age or two ago," in such a manner as not to separate the relative *who* from its antecedent *our countrymen*; in this way: "About an age or two ago, this kind of wit was very much in vogue among our countrymen, *who* did not practise it," &c.

With regard to relatives, it may be further observed, that obscurity often arises from the too frequent repetition of them, particularly of the pronouns *who* and *they*, and *them* and *theirs*, when we have occasion to refer to different persons; as in the following sentence of Tillotson: "Men look with an evil eye upon the good that is in others, and think that *their* reputation obscures *them*, and *their* commendable qualities stand in *their* light; and therefore *they* do what *they* can to cast a cloud over *them*, that the bright shining of *their* virtues may not obscure *them*." This is altogether careless writing. When we find these personal pronouns crowding too fast upon us, we have often no method left, but to throw the whole sentence into some other form, which may avoid those frequent references to persons who have before been mentioned.

### EXAMPLES FOR PRACTICE.

1. He labored to involve his minister in ruin, who had been the author of it.

2. It is true what he says, but it is not applicable to the point.

3. The French marched precipitately, as to an assured victory; whereas the English advanced very slowly, and discharged such flights of arrows as did great execution. When they drew near the archers, perceiving that they were out of breath, they charged them with great vigor.

4. He was taking a view, from a window, of the cathedral in Litchfield, where a party of the royalists had fortified themselves.

5. We nowhere meet with a more splendid or pleasing show in nature, than what appears in the heavens, at the rising and setting of the sun, which is wholly made up of those different stains of light, that show themselves in clouds of a different situation.

6. It is the custom of the Mahometans, if they see any printed or written paper upon the ground, to take it up, and lay it aside carefully, as not knowing but it may contain some piece of their Alcoran.

#### OF THE UNITY OF A SENTENCE.

The **SECOND** requisite of a perfect sentence is its *unity*.

In every composition, there is always some connecting principle among the parts. Some one object must reign and be predominant. But most of all, in a single sentence, is required the strictest unity. For the very nature of a sentence implies that one proposition is expressed. It may consist of parts, indeed; but these parts must be so closely bound together, as to make the impression upon the mind of one object, not of many. To preserve this unity of a sentence, certain rules must be observed.

#### RULE I. AND MODEL.

In the *first* place, *During the course of the sentence, the scene should be changed as little as possible.* We should not be hurried by sudden transitions from person to person, nor from subject to subject. There is commonly, in every sentence, some person or thing which is the governing word. This should be continued so, if possible, from the beginning to the end of it.

The following sentence varies from this rule: "After we came to anchor, they put me on shore, where I was welcomed by all my friends, who received me with the greatest kindness." In this sentence, though the objects contained in it have a sufficient connexion with each other, yet, by this manner of representing them, by shifting so often both the place and the person, *we* and *they*, and *I* and *who*, they appear in so disunited a view, that the sense of connexion is much impaired. The sen-

tence is restored to its proper unity, by turning it after the following manner: "Having come to an anchor, I was put on shore, where I was welcomed by all my friends, and received with the greatest kindness."

#### EXAMPLES FOR PRACTICE.

1. A short time after this injury, he came to himself; and the next day, they put him on board a ship, which conveyed him first to Corinth, and thence to the island of Egina.

2. By eagerness of temper, and precipitancy of indulgence, men forfeit all the advantages which patience would have procured; and, by this means, the opposite evils are incurred to their full extent.

3. He who performs every employment in its due place and season, suffers no part of time to escape without profit; and thus his days become multiplied, and much of life is enjoyed in little space.

4. Desires of pleasure usher in temptation, and the growth of disorderly passions is forwarded.

#### RULE II. AND MODEL.

*Never crowd into one sentence, things which have so little connexion, that they could bear to be divided into two or three sentences.*

The violation of this rule tends so much to perplex and obscure, that it is safer to err by too many short sentences, than by one which is overloaded and embarrassed. Examples abound in authors. "Archbishop Tillotson," says an author, "died in this year. He was exceedingly beloved by King William and Queen Mary, who nominated Dr. Tennison, bishop of Lincoln, to succeed him." Who would expect the latter part of this sentence to follow in consequence of the former? "He was exceedingly beloved by both king and queen," is the proposition of the sentence. We look for some proof of this, or at least something relating to it to follow; when we are on a sudden carried off to a new proposition.

#### EXAMPLES FOR PRACTICE.

1. The notions of Lord Sunderland were always good; but he was a man of great expense.

2. In this uneasy state, both of his public and private life, Cicero was oppressed by a new and deep affliction, the death of his beloved daughter, Tullia, which happened soon after her divorce from Dolabella, whose manners and humors were entirely disagreeable to her.

3. The sun, approaching, melts the snow, and breaks the icy fetters of the main, where vast sea-monsters pierce through floating islands, with arms which can withstand the

crystal rock ; whilst others, that of themselves seem great as islands, are, by their bulk alone, armed against all but man, whose superiority over creatures of such stupendous size and force, should make him mindful of his privilege of reason ; and force him humbly to adore the great Composer of these wondrous frames, and the Author of his own superior wisdom.

4. Boast not thyself of to-morrow ; thou knowest not what a day may bring forth : and, for the same reason, despair not of to-morrow ; for it may bring forth good as well as evil ; which is a ground for not vexing thyself with imaginary fears ; for the impending black cloud, which is regarded with so much dread, may pass by harmless ; or, though it should discharge the storm, yet before it breaks, thou mayst be lodged in that lowly mansion which no storms ever touch.

#### RULE III. AND MODEL.

*A third rule for preserving the unity of sentences is to keep clear of all unnecessary parentheses.*

On some occasions, when the sense is not too long suspended by them, and when they are introduced in a proper place, they may add both to the vivacity and to the energy of the sentence. But for the most part their effect is extremely bad. They are wheels within wheels ; sentences in the midst of sentences ; the perplexed method of disposing of some thought, which a writer wants judgment to introduce in its proper place.

#### EXAMPLES FOR PRACTICE.

1. Disappointments will often happen to the best and wisest men, (not through any imprudence of theirs, nor even through the malice or ill design of others ; but merely in consequence of some of those cross incidents of life which could not be foreseen,) and sometimes to the wisest and best concerted plans.

2. Never delay till to-morrow, (for to-morrow is not yours ; and though you should live to enjoy it, you must not overload it with a burden not its own,) what reason and conscience tell you ought to be performed to-day.

3. We must not imagine that there is, in true religion, anything which overcasts the mind with sullen gloom and melancholy austerity, (for false ideas may be entertained of religion, as false and imperfect conceptions of virtue have often prevailed in the world,) or which derogates from that esteem which men are generally disposed to yield to exemplary virtues.

## OF THE STRENGTH OF A SENTENCE.

The THIRD requisite of a perfect sentence is *strength*.

By this is meant such a disposition and management of the several words and members, as shall bring out the sense to the best advantage, and give every word and every member its due weight and force.

A sentence may be clear, it may also be compact in all its parts, or have the requisite unity, and yet, by some circumstance in the structure, it may fail in that strength of impression which a better management would have produced.

## RULE I. AND MODEL.

The first rule for promoting the strength of sentences is to *prune it of all redundant words and members*.

It is a general maxim, that any words which do not add some importance to the meaning of a sentence, always injure it. Care should therefore be exercised with respect to synonymous words, expletives, circumlocutions, tautology, and the expressions of unnecessary circumstances. The attention becomes remiss, when words are multiplied, without a correspondent multiplication of ideas. "Content with deserving a triumph, he refused the honor of it," is better language than to say, "Being content with deserving it," &c.

"In the Attic commonwealth," says an author, "it was the privilege and birthright of every citizen and poet, to rail aloud and in public." Better simply thus: "In the Attic commonwealth, it was the privilege of every citizen to rail in public."

## EXAMPLES FOR PRACTICE.

1. It is six months ago, since I paid a visit to my relations.
2. Suspend your censure so long, till your judgment on the subject can be wisely formed.
3. The reason why he acted in the manner he did, was not fully explained.
4. If I were to give a reason for their looking so well, it would be because they rise early.
5. If I mistake not, I think he is improved, both in knowledge and behavior.
6. I have here supposed that the reader is acquainted with that great modern discovery, which is, at present, universally acknowledged by all the inquirers into natural philosophy.

## RULE II. AND MODEL.

After removing superfluities, the *second* rule for promoting the strength of a sentence, is to *attend particularly to the use of copulatives, relatives, and all the particles employed for transition and connexion.*

These little words, *but, and, or, which, whose, where, then, therefore, because, &c.*, are frequently the most important words of any; they are the joints or hinges upon which all sentences turn; and, of course, much of their strength must depend upon such particles. The varieties in using them are, indeed, so many, that no particular system of rules respecting them can be given.

## EXAMPLES FOR PRACTICE.

1. The enemy said, I will pursue, and I will overtake, and I will divide the spoil.

2. While the earth remaineth, seed-time and harvest, cold, heat, summer, winter, day and night, shall not cease.

3. A man should endeavor to make the sphere of his innocent pleasures as wide as possible, that he may retire into them with safety, and find in them such a satisfaction as a wise man would not blush to take. Of this nature are those of the imagination.

4. The army was composed of Grecians, Carians, Lycians, Pamphylians, and Phrygians.

5. The body of this animal was strong, and proportionable, and beautiful.

6. There is nothing which promotes knowledge more than steady application, and a habit of observation.

## RULE III. AND MODEL.

The *third* rule for promoting the strength of a sentence is to *dispose of the capital word, or words, so that they may make the greatest impression.*

That there are, in every sentence, such capital words on which the meaning principally rests, every one must see; and that these words should possess a conspicuous and distinguished place, is equally plain. For the most part, with us, the important words are placed in the beginning of the sentence. So in the following passages: "Silver and gold have I none; but such as I have, give I unto thee," &c. "Your fathers, where are they? and the prophets, do they live for ever?"

Sometimes, however, when we intend to give weight to a sentence, it is of advantage to suspend the meaning for a little, and then bring it out full at the close. "Thus," says an author, "on whatever side we contemplate this ancient writer, what principally strikes us, is his wonderful invention."

Some authors greatly invert the natural order of sentences; others write mostly in a natural style. Each method has its advantages. The inverted possesses strength, dignity, and variety; the other, more nature, ease, and simplicity.



## EXAMPLES FOR PRACTICE.

1. I have considered the subject with a good deal of attention, upon which I was desired to communicate my thoughts.
2. Whether a choice altogether unexceptionable has, in any country, been made, seems doubtful.
3. Let us endeavor to establish to ourselves an interest in Him who holds the reins of the whole creation in his hands.
4. Virgil, who has cast the whole system of Platonic philosophy, so far as it relates to the soul of man, into beautiful allegories, in the sixth book of his *Æneid*, gives us the punishment, &c.
5. And Philip the Fourth was obliged, at last, to conclude a peace, on terms repugnant to his inclination, to that of his people, to the interest of Spain, and to that of all Europe, in the Pyrenean treaty.
6. Let us implore superior assistance, for enabling us to act well our own part, leaving others to be judged by Him who searcheth the heart.

## RULE IV. AND MODEL.

The fourth rule for promoting the strength of sentences is, *that a weaker assertion or proposition should never come after a stronger one; and that, when our sentence consists of two members, the longer should, generally, be the concluding one.*

In general, it is agreeable to find a sentence rising upon us, and growing in its importance, to the very last word, when this construction can be managed without affectation. "If we rise yet higher," says Addison, "and consider the fixed stars as so many oceans of flame, that are each of them attended with a different set of planets; and still discover new firmaments and new lights, that are sunk farther in those unfathomable depths of ether, we are lost in such a labyrinth of suns and worlds, and confounded with the magnificence and immensity of nature."

## EXAMPLES FOR PRACTICE.

1. Charity breathes long-suffering to enemies, courtesy to strangers, habitual kindness towards friends.
2. Gentleness ought to diffuse itself over our whole behavior, to form our address, and regulate our speech.
3. The propensity to look forward into life is too often grossly abused, and immoderately indulged.
4. The regular tenor of a virtuous and pious life will prove the best preparation for immortality, for old age, and death.

5. These rules are intended to teach young persons to write with propriety, elegance, and perspicuity.

6. Sinful pleasures blast the opening prospects of human felicity, and degrade human honor.

#### RULE V. AND MODEL.

The *fifth* rule for the strength of sentences is *to avoid concluding them with an adverb, a preposition, or any inconsiderable word, unless it be emphatical.*

Agreeably to this rule, we should not conclude with any of the particles, *of, to, from, with, by.* For instance, it is a great deal better to say, "Avarice is a crime of which wise men are often guilty," than to say, "Avarice is a crime which wise men are often guilty of." This is a phraseology which all correct writers shun; and with reason. For as the mind cannot help resting a little on the import of the word which closes the sentence, it must be disagreeable to be left pausing on a word, which does not, by itself, produce any idea.

#### EXAMPLES FOR PRACTICE.

1. Generosity is a showy virtue, which many persons are very fond of.

2. These arguments were, without hesitation, and with great eagerness, laid hold of.

3. It is, proper to be long in deliberating; but we should speedily execute.

4. Form your measures with prudence; but all anxiety about the issue divest yourselves of.

5. We are struck, we know not how, with the symmetry of anything we see; and immediately acknowledge the beauty of an object, without inquiring into the particular causes and occasions of it.

6. With Cicero's writings, these persons are more conversant, than with those of Demosthenes, who, by many degrees, excelled the other; at least, as an orator.

#### RULE VI. AND MODEL.

The *sixth* rule relating to the strength of a sentence is, *that, in the members of a sentence, where two things are compared or contrasted with one another, where either a resemblance or an opposition is intended to be expressed, some resemblance, in the language and construction should be preserved. For when the things correspond to each other, we naturally expect to find a similar correspondence in the words.*

The following passage from Pope's Preface to his *Homer*, fully exemplifies the rule just given: "Homer was the greater genius; Virgil, the better artist: in the one, we most admire the man; in the other, the work.

Homer hurries us with a commanding impetuosity ; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion ; Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a sudden overflow ; Virgil, like a river in its banks, with a constant stream." Periods thus constructed, when introduced with propriety, and not returning too often, have a sensible beauty. But we must beware of carrying our attention to this beauty too far. It ought only to be occasionally studied, when comparison or opposition of objects naturally leads to it. If such a construction as this be aimed at in all our sentences, it leads to a disagreeable uniformity ; produces a regularly returning clink in the period, which tires the ear ; and plainly discovers affectation.

#### EXAMPLES FOR PRACTICE.

1. The old may inform the young ; and the young may animate those who are advanced in life.

2. The account is generally balanced ; for what we are losers on the one hand, we gain on the other.

3. The laughs will be for those who have most wit ; the serious part of mankind, for those who have most reason on their side.

4. If men of eminence are exposed to censure on the one hand, they are as much liable to flattery on the other. If they receive reproaches which are not due to them, they likewise receive praises which they do not deserve.

#### OF THE HARMONY OF A SENTENCE.

Sound is a quality much inferior to sense ; yet such as must not be disregarded. For, as long as sounds are the vehicle or conveyance for our ideas, there will be a very considerable connexion between the idea which is conveyed, and the nature of the sound which conveys it. Pleasing ideas and forcible reasoning can hardly be transmitted to the mind, by means of harsh and disagreeable sounds. The mind revolts at such sounds, and the impression of the sentiment must consequently be weakened. This subject respects the choice of words, their arrangement, the order and disposition of the members, and the cadence or close of sentences.

We begin with the choice of words. If we would speak forcibly and effectually, we must avoid the use of such words as the following : 1. Such as are composed of words already compounded, the several parts of which are not easily, and therefore not closely united ; as, "*Unsuccessfulness, wrong-headedness, tenderheartedness* : " 2. Such as have the syllables

which immediately follow the accented syllable, crowded with consonants that do not easily coalesce; as, "*Questionless, chroniclers, conventiclers*:" 3. Such as have too many syllables following the accented syllables; as, "*Primarily, cursorily, summarily, peremptoriness*:" 4. Such as have a short or unaccented syllable repeated or followed by another short or unaccented syllable very much resembling it, as, "*Holily, sillily, lowlily, farriery*."

The next head, respecting the harmony which results from a proper arrangement of words, is a point of greater nicety. For, let the words themselves be ever so well chosen, and well sounding, yet, if they be ill disposed, the melody of the sentence is utterly lost, or greatly impaired.

We may take, for an instance of a sentence remarkably harmonious, the following from Milton's Treatise on Education. "We shall conduct you to a hill-side, laborious indeed, at the first ascent; but else so smooth, so green, so full of goodly prospects, and melodious sounds on every side, that the harp of Orpheus was not more charming." Everything in this sentence conspires to promote the harmony. The words are well chosen; full of liquids and soft sounds; *laborious, smooth, green, goodly, melodious, charming*; and these words so artfully arranged, that were we to alter the situation of any one of them, we should, presently, be sensible of the melody's suffering.

We proceed to consider the members of a sentence, with regard to harmony. They should not be too long, nor disproportionate to each other. When they have a regular and proportional division, they are much easier to the voice, are more clearly understood, and better remembered, than when this rule is not attended to; for whatever tires the voice, and offends the ear, is apt to mar the strength of the expression, and to degrade the sense of the author. And this is a sufficient ground for paying attention to the order and proportion of sentences, and the different parts of which they consist.

With respect to the cadence or close of a sentence, care should be taken that it be not abrupt or unpleasant. The following instances may be sufficient to show the propriety of some attention to this part of the rule. "Virtue, diligence, and industry, joined with good temper and prudence, are prosperous in general." It would be better thus: "Virtue, diligence, and industry, joined with good temper and prudence,

have ever been found the surest road to prosperity." An author speaking of the Trinity, expresses himself thus: "It is a mystery which we firmly believe the truth of, and humbly adore the depth of." How much better would it have been, with this transposition! "It is a mystery, the truth of which we firmly believe, and the depth of which we humbly adore."

Though attention to the words and members, and the close of sentences, must not be neglected, yet it must also be kept within proper bounds. Sense has its own harmony; and in no instance should perspicuity, precision, or strength of sentiment, be sacrificed to sound. All unmeaning words, introduced merely to round the period, or fill up the melody, are great blemishes in writing. They are childish and trivial ornaments, by which a sentence always loses more in point of weight, than it can gain by such additions to its sound.

#### EXAMPLES FOR PRACTICE.

1. To use the Divine name customarily, and without serious consideration, is highly irreverent.

2. From the favorableness with which he was at first received, great hopes of success were entertained.

3. They conducted themselves wilily, and insnared us before we had time to escape.

4. It belongs not to our humbled and confined station, to censure, but to adore, submit, and trust.

5. Life cannot but prove vain to such persons as affect a disrelish of every pleasure, which is not both new and exquisite, measuring their enjoyments by fashion's standard, and not by what they feel themselves; and thinking that if others do not admire their state, they are miserable.

6. By experiencing distress, an arrogant insensibility of temper is most effectually corrected, from the remembrance of our own sufferings naturally prompting us to feel for others in their sufferings; and if Providence has favored us, so as not to make us subject in our own lot to much of this kind of discipline, we should extract improvement from the lot of others that is harder; and step aside sometimes from the flowery and smooth paths which it is permitted us to walk in, in order to view the toilsome march of our fellow-creatures through the thorny desert.

## LESSON XLIII.

*Simple Themes.\**

THE most important rules that can be given for conducting all kinds of themes are the same; so far, at least, as the object of all is the attainment of clear notions, lucid arrangement, and perspicuous expression.

The first difficulty which perplexes the beginner, is *what to say* about his subject. He would naturally endeavor to find some book which treats of it; and, if he is *so fortunate* as to find one, would take from it what would serve his purpose. But he is here instructed, that *there is a nearer, and more fertile source which will furnish him with materials*, provided he seeks for them in a proper way. That nearer source is *his own mind*, working on the materials which it already possesses. The manner in which these ideas or materials may be obtained, will now be explained in the following

## DIRECTIONS.

1. Before taking up the pen to *write*, it will be well to *think* for some time on the subject; beginning by fixing in the mind its exact meaning; removing everything that is doubtful or equivocal in its signification; and when difficulties of that kind occur, determining the true import of the word by its etymology or derivation; (*see Lesson XX., page 38;*) or, by the manner in which it is generally used by good writers.

2. Having determined the true meaning of that which is the subject of the exercise, the next step to be taken, is to ascertain its necessary and accidental qualities. This may generally be done by an analysis. (*See Lesson XVIII., page 33.*) Having ascertained these qualities, they should be considered according to their order, or importance, with a reference both to the general and the particular effects of each.

3. The qualities of the subject having been ascertained,

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\* The author anticipates the objection of *stiffness*, which will probably be raised by some, to the plan pursued in this and in several other lessons. He desires, however, that it will be remembered, the book is designed for *beginners*: and that its object "is not so much to form the *style*, as to furnish *matter* for writing." "Ease is the completion of every operation of art, and therefore ought not to be expected in the beginning."

together with their effects upon general or particular objects, a comparison is easily drawn between it and some other object, (*see Lesson XXXVII., page 73.*) and such comparison will readily furnish hints for an antithesis. (*See Lesson XXXVIII., page 75.*) The antithesis will serve to present the subject in stronger light, and remove the ambiguity which may exist with regard to any parts of the explanation.

4. A consideration of what has been gained to the world by the influence or operation of the subject; or, what the world would have lost or wanted, had the subject no existence, will suggest further ideas, which may, with advantage, be introduced into the exercise.

5. These reflections will enable the writer to determine with accuracy, whether the subject be good and commendable, or bad and deprecable; and from what its excellence or inferiority respectively proceeds.

6. If the writer has any acquaintance with history and geography, he may consider, likewise, its connexion with the manners and customs of different nations, both of ancient and modern times; its prevalence at any period, or in any particular portion of the world; and the station in society where it especially prevails.

7. These considerations and reflections form what may be called *the study of the subject*; AND SHOULD GENERALLY BE MADE BEFORE THE WRITER TAKES UP HIS PEN TO RECORD A SINGLE IDEA. Each and all of them, by a fundamental principle of the mind, called association, will suggest other ideas, which will not come alone; and the difficulty of ascertaining *what to say*, will probably be succeeded by the difficulty of determining *what to omit*. Here too, he may be assisted by a recurrence to the rules of *Unity*; as they relate not merely to a sentence, but to the whole exercise.\*

#### ON A SUBJECT, AND THE METHOD OF TREATING IT.

Having studied the subject in the manner pointed out in the preceding remarks, the pupil may write, in the following order, such ideas as he may have acquired.

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\* In these remarks, the author has borrowed some of the ideas, and part of the language in numbers one and two, from Jardine. The plan itself is partly taken from Walker, but is considerably enlarged, and, it is thought, improved by reference to the previous lessons or principles contained in this book.

1. If the subject require explanation, define or explain it more at large, either by a formal definition, (*see Lesson XXIV., page 44.*) by a paraphrase, (*see Lesson XLI., page 80.*) or by a description. (*See Lesson XXX., page 56.*) To avoid tautology (*see Lesson XXVI., page 47*) in the definition, make use of a periphrasis. (*See Lesson XVI., page 31.*)

2. Show what is the cause or origin of the subject; that is, what is the occasion of it, from what it proceeds, and from what it is derived, (*see Lesson XX., page 38.*) and how it differs from what it is thought to resemble. (*See Lesson XXIV., page 44.*)

3. Show whether the subject be ancient or modern; that is, what it was in ancient times, and what it is at present.

4. Show whether the subject relates to the whole world, or only to a particular part of it.

(*Numbers four and five recall to mind number one of description, Lesson XXX., page 56.*)

5. Examine whether the subject be good or bad; show wherein its excellence or inferiority consists; and what are the advantages or disadvantages which arise from it.

6. Present the subject in an antithesis, (*see Lesson XXXVIII., page 75.*) with its opposite, or with something different from it; and show, from the antithesis, why the subject is to be sought or avoided, and its opposite is to be desired or deprecated.

7. The exercise may be concluded with any general observations suggested by the subject, and intimately connected with it; or it may be brought to a close with a comparison. (*See Lesson XXXVII., page 73.*)

These particulars may be thus briefly recapitulated:

1. The definition.

2. The cause.

3. The antiquity, or novelty.

4. The universality, or locality.

5. The effects, namely, the advantages or disadvantages.

6. The antithesis.

7. The conclusion and comparison.

The same remark may be made with regard to these suggestions, as has already been made in reference to the enumeration of the particulars under description, in Lesson XXX., page 56, namely, that it is not necessary to embrace



all of them in the same exercise ; nor in all cases to adhere to the same order in the arrangement. The pupil should be allowed to exercise his *judgment*, as well as his *invention*, in this, as also in all other cases.

### MODEL.

#### ON EDUCATION.

##### *Definition.*

The culture of the human mind (*see Lesson XVI, page 31*) has ever been considered as one of the most important concerns of society. Hence education, which has for its object the improvement of the intellectual powers, (*see Lessons XV. and XXI, pages 29 and 39,*) is a subject which demands the serious attention and the most liberal support of every individual in the community.

##### *Cause.*

A parent, who is sensible that his child is a rational being, endowed with faculties susceptible of a high degree of cultivation, and is likewise conscious that the happiness of the child would, in a great degree, be promoted by the improvement of those powers, would naturally bestow much attention to the subject.

##### *Antiquity.*

Accordingly, we find, that from the earliest ages of the world, wherever the means of education have been enjoyed, few have neglected to avail themselves of its advantages. The Greeks and the Romans, among whom were produced such prodigies of excellence in every kind of writing, and in every department of civil and military life, were remarkably attentive to the education of their children ; insomuch that they began their education almost with their birth. In Sparta, children were taken from their parents at a very early period of their age, and educated at the public expense ; and a celebrated Roman writer advised those parents who destined their children for public speakers, to choose nurses for them who have a good pronunciation.

##### *Novelty.*

At the present day, we find no less attention paid to this momentous subject ; although the modes of education adopted by the moderns, differ in many respects from those which were practised in ancient times. The strictness of discipline which prevailed among the Spartans, the Romans, and the Greeks, has given place to a milder regimen ; but whether this very strictness, coupled as it was with methodical instruction, had not a beneficial tendency, is a question which is not yet fully decided.

##### *Universality.*

But however the ancients and the moderns may differ in their modes of discipline and instruction, the subject of education itself has received from all nations, and in all ages, that attention which its importance demands. Even the savage takes care to instruct his child in hunting, fishing, and those branches of knowledge which are necessary for him.

*Locality.*

But in no country has greater attention been paid to the subject than in this. Here its importance is properly estimated; and on no subject has more expense been lavished, and more talent employed, than in the advancement and improvement of the cause of education. Our forefathers have incorporated it in their civil institutions, and pledged their substance for its support. Hand in hand with religion, it has received the smiles of the aged, the favor of the good, and the support and encouragement of the law. (*See Lesson XXXI., page 62.*)

*Advantages.*

From the promotion of this important subject, the greatest benefits have been derived. The knowledge acquired by one portion of the world has been transmitted to another, without distinction of distance or diversity of age. The circle of human enjoyments has been enlarged, and a wide field has been opened, where the highest happiness of which our nature is susceptible, may be enjoyed, independently of the common sorrows and misfortunes of life. The enlarged and enlightened views it gives of the world at large, justly entitle it to much attention; and go very far to supply those imperfections which every one in a state of nature must necessarily feel.

*Antithesis.*

But nothing will show the advantages of education in a stronger light, than a contrast with the disadvantages which arise from the want of it. A person who has been well educated, has the mind and body so cultivated and improved, that any natural defects are removed, and the beauties of both placed in so fine a light, that they strike us with double force; while one who has enjoyed no such advantage has all his natural imperfections remaining; and to these are added artificial ones, arising from bad habits. The former engages the attention of those with whom he converses, by the good sense he shows on every subject, and the agreeable manner in which he shows it. The other disgusts every company which he enters, either by his total silence and stupidity, or by the ignorance and impertinence of his observations. The one raises himself to the notice of his superiors, and advances himself to a higher rank in life. The other is obliged to act an inferior part among his equals in fortune, and is sometimes forced to seek shelter for his ignorance among the lowest orders of mankind.

*Conclusion.*

From these considerations, we must rank the cause of education among the vital interests of mankind.

*Comparison.*

To extinguish it, would produce a darkness in the moral world, like that which the annihilation of the sun would cause in the material; while every effort that is made to advance and promote it, is like removing a cloud from the sky, and giving free passage to the light "which freely lighteth all things."

## EXAMPLES FOR PRACTICE.

*The following subjects are suggested for the exercises of the pupil ; but any other may now be taken, in connexion with the remarks which have been premised.*

- |                |                 |
|----------------|-----------------|
| 1. Government. | 8. Travelling.  |
| 2. War.        | 9. Poetry.      |
| 3. Peace.      | 10. Painting.   |
| 4. Youth.      | 11. Music.      |
| 5. Old age.    | 12. Commerce.   |
| 6. Friendship. | 13. Gaming.     |
| 7. Books.      | 14. Philosophy. |

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LESSON XLIV.*Complex Themes.*

A SIMPLE theme describes some subject generally expressed in a single word, term, or phrase ; and, as has been seen in the last lesson, embraces a view of its properties, qualities, and effects. A complex theme is a proposition, or assertion, which relates to a simple subject ; an exhortation to practise some particular virtue or action, or to avoid some particular vice or deed ; or, it is the proving of some truth.

The directions relating to the *study* of the subject in simple themes, (*see pages 103, 104, and 105,*) are to be regarded in relation to complex subjects. In addition to these directions, the following special rules must be observed.

1. No assertions must be made in the exercise, but such as are generally received, and believed to be true ; unless they are accompanied with proper proof. This proof must be furnished either by the senses ; by consciousness ; by experience ; by undeniable truths, such as axioms and intuitive propositions ; by analogy ; (*see Lesson XXV., page 46 ;*) by facts already proved ; or by the undeviating laws of nature.

2. The meaning of the subject, the attribute, and the object, (*see Grammar, introduction to syntax,*) must be accurately determined, so that the proposition may be stated in the most intelligible manner.

3. The arguments which are introduced, must be so arranged, that those which precede shall throw light on those

which are to follow, and form a connected chain of comparisons; by which, ultimately, the agreement or disagreement expressed in the propositions shall be made manifest.

4. All objections which may be raised against the proposition, must be candidly and explicitly stated and answered.\*

5. The proof may be concluded with a recapitulation, containing a brief review of the united strength of all the arguments which have been brought to confirm it.

*The following directions may guide the beginner in writing complex themes.*

1. Commence the exercise by defining or explaining the subject of the assertion.

2. If it have any opposite, it may be defined and explained, and the one compared with the other by an antithesis.

3. Give some reasons drawn from the antithesis, why what is asserted with regard to the subject, is not true in relation to its opposite.

4. Additional reasons, drawn from the nature of the subject, such as its permanency, immutability, effects on society, on ourselves, &c., may then be adduced.

5. Introduce some quotation from a respectable author, to show that others think as we do on the subject.

6. Give some example of the truth of the proposition, drawn from history.

7. Draw the conclusion wherein the truth of the proposition is asserted as a necessary inference from what has been advanced.

8. A simile, or comparison, may frequently be used at the close, by which an argument drawn from analogy may be given with good effect.

*These directions may be varied, as occasion requires, in the following manner.*

After the theme, or truth, is laid down, the proof, consisting of the following parts, may proceed as follows.†

1. The PROPOSITION, or NARRATIVE; where we show the

\* It frequently has a good effect, to state and answer the objections to a proposition or truth *first*; and then to adduce the arguments in favor of it, reserving the strongest for the last.

† This method is taken literally from Walker.

meaning of the theme, by amplifying, paraphrasing, (*see Lesson XLI, page 80,*) or explaining it more at large.

2. The **REASON**; where we prove the truth of the theme by some reason or argument.

3. The **CONFIRMATION**; where we show the unreasonableness of the contrary opinion; or, if we cannot do that, we try to bring some other reason in support of it.

4. The **SIMILE**, or **COMPARISON**; where we bring in something in nature or art, similar to what is affirmed in the theme for illustrating the truth of it.

5. The **EXAMPLE**; where we bring instances from history to corroborate the truth of our theme.

6. The **TESTIMONY**, or **QUOTATION**; where we bring in proverbial sentences, or passages from good authors, to show that others think as we do.

7. The **CONCLUSION**; when we sum up the whole, and show the practical use of the theme, by concluding with some pertinent observations.

With regard to these particulars, it may be observed, that it is not necessary that *all* should enter into the plan of *every* exercise; nor is it expedient that they should, in all cases, be taken in the order here presented. The remark that was made under Lessons XXX. and XLIII., is here repeated; namely, that the judgment of the pupil, being a faculty as susceptible of improvement as any other, must be exercised. As the examples for practice in this and the previous lessons will require a vigorous exertion of the intellectual powers, and more especially of the faculty of *invention*, it may be advisable to give the pupil but one part of the subject at a time; requiring him to write a simple or complex theme *by degrees*, and making each particular in the preceding enumerations the subject of a distinct exercise. He may then be required to write the whole connectedly; and thus, in the language of Dr. Johnson, *Divide, — and conquer.*

#### MODEL — COMPLEX THEMES.

##### VIRTUE IS ITS OWN REWARD.

##### *Proposition.*

Virtue may be defined to be doing our duty to God and our neighbor, in opposition to all temptations to the contrary. This conduct is so consonant to the light of reason, so agreeable to our moral sentiments, and produces so much satisfaction and content of mind, that it may be said to carry its own reward along with it, even if unattended by that recompense which it generally meets in this world.

*Reason.*

The reason of this seems to lie in the very nature of things. The all-wise and benevolent Author of nature has so framed the soul of man, that he cannot but approve of virtue; and has annexed to the practice of it an inward satisfaction and happiness, that mankind may be encouraged to become virtuous

*Confirmation.*

If it were not so,—if virtue were accompanied with no self-satisfaction, no heartfelt joy, we should not only be discouraged from the practice of it, but should be tempted to think there was something very wrong in the laws of nature, and that rewards and punishments were not properly administered by Providence.

*Simile.*

But as, in the works of nature and art, whatever is really beautiful is generally useful; so in the moral world, whatever is virtuous or praiseworthy is at the same time so beneficial to society, that it generally meets with a suitable recompense.

*Example.*

How has the approbation of all subsequent ages rewarded the virtue of Scipio! That young warrior had taken a beautiful captive, with whose charms he was greatly enamored; but, finding that she was betrothed to a young nobleman of her own country, he, without hesitation, generously delivered her up to him. This one virtuous action of the noble Roman youth has rendered him more illustrious than all his conquests.

*Testimony.*

The loveliness of virtue has been the constant topic of all moralists, both ancient and modern. Plato beautifully remarks, that if virtue were to assume a human form, the whole world would be in love with it.

*Conclusion.*

If, therefore, virtue is of itself so lovely; if it is accompanied with the greatest earthly happiness,—a consciousness of acting rightly,—it may be said to be its own reward; for, though it is not denied that virtue is frequently attended with crosses and misfortunes in this life, and that there is something of self-denial in the very idea of it; yet, as the poet expresses it,

The broadest mirth unfeeling folly wears,  
Is —————  
Less pleasing far than virtue's very tears.

**EXAMPLES FOR PRACTICE.**

*The following subjects are suggested for the practice of the pupil in complex themes.*

Delays are dangerous. Order is of universal importance. No art can be acquired without rules. Nip sin in the bud. None are completely happy. Patience removes mountains. Trust not to appearances. Well begun is half done.

Avoid extremes. Necessity is the mother of invention.  
 Pride is the bane of happiness. Custom is second nature.  
 Honesty is the best policy. Pride must have a fall.  
 A man is known by his company. Time is money.  
 Evil communications corrupt good manners.  
 Perseverance accomplishes all things.  
 Make no more haste than good speed.  
 Use pleasures moderately, and they will last the longer.  
 Too much familiarity commonly breeds contempt.  
 'T is ill playing with edged tools.  
 Real knowledge can be acquired only by slow degrees.  
 Learning is better than houses and lands.

## LESSON XLV.

### *Easy Essays.*

AFTER the pupil has had some practice in writing on regular subjects, according to the directions in the preceding lessons, (XLII, XLIII, and XLIV,) forsaking the *artificial* arrangements of his composition, and being guided in his train of thought only by a few hints, thrown into the form of *heads*, he may be required to write from an outline or skeleton, composed of these *heads*; as exemplified in the following

### MODEL.

#### *On the Importance of a Well-spent Youth.*

### OUTLINE.

1. All desire to arrive at old age; but few think of acquiring those virtues which alone can make it happy.
2. The life of man a building; youth the foundation.
3. All the later stages of life depend upon the good use made of the former.
4. Age, therefore, requires a well-spent youth to render it happy.

*The pupil will observe, that, in introducing these heads or suggestions, the expressions are altered, (see Lesson XV., page 29,) and the ideas are amplified or paraphrased. (See Lesson XLII., page 80.) In performing his own exercises, therefore, he will vary, amplify, and paraphrase the heads accordingly.*

#### *The Theme founded on the Above.*

[The numbers in the following, refer to the preceding heads.]

- (1.) A desire to live long is the fervent wish of all the human species. The eastern monarchs, who wanted to make all human happiness centre

in themselves, were saluted with the flattering exclamation, "O king! live forever!" Thus all propose to themselves a long life, and hope their age will be attended with tranquillity and comfort; but few consider that a happy old age depends entirely upon the use we have made of our time, and the habits we have formed, when young. If we have been profligate, dissipated, and insignificant in our earlier years, it is almost impossible we should have any importance with others, or satisfaction to ourselves in age.

(2.) The life of man is a building. Youth is to lay the foundation of knowledge, habits, and dispositions, upon which middle life and age must finish the structure; and in moral as in material architecture, no good edifice can be raised upon a faulty foundation.

(3.) This will admit of further illustration in every scene of life through which we pass. The children who have not obtained such a knowledge of the first rudiments of learning in their infancy as they ought to have done, are held in contempt by boys or girls who have played less, and learned more. The youth who misspends his time, and neglects his improvement at school, is despised at the higher seminaries of learning, by those who have been more industrious at school. The man of business, and the man of leisure, who have lost the golden opportunity of advancing themselves in knowledge while young, often find themselves degraded, for the want of those acquirements which are the greatest ornaments of human life; and when age has lost every occasion of advancing in knowledge and virtue, what happiness can be expected in it?

(4.) The infirmities of age want the reflections of a well-spent youth to comfort and solace them. These reflections, and nothing but these, are, by the order of a wise Providence, capable of supporting us in the last stage of our pilgrimage.

Thus, a misspent youth is sure to make either a miserable or a contemptible old age. This has been happily expressed by the poet, where, speaking of those who in youth give themselves up to the vanities of life, he says,

See how the world its veterans rewards —  
A youth of folly; an old age of cards.

#### EXAMPLES FOR PRACTICE.

*The pupil may now write a regular theme from the following outlines. He will recollect that each head is to be paraphrased, amplified, and variously expressed. (See pages 81 and 29.)*

##### 1. *On the Necessity of Submission to Teachers.*

1. Submission to teachers and superiors necessary in all states of life, exemplified in the cases of the young soldier, and the patient suffering under disease.

2. The ancient Lacedæmonians thought submission to superior authority so necessary, that they required their magistrates to submit to singular customs, in token of their obedience to the laws.

3. It is a law of nature, that, if we would gain anything, we must give up something.



4. It is a law of necessity, that part of our liberty must be given up, for the preservation of the remainder.

2. *On Diversions.*

1. It is a great mistake to suppose that diversion should form the business of life, the contrary to this being true.

2. The original sense of the words relaxation, amusement, and recreation, (*see Lesson XX, page 38,*) may convince us of this.

3. When diversion becomes the business of life, it is no longer diversion.

4. The poor and the rich must be employed, or be unhappy.

5. Labor of mind and body is equally necessary for the health of both.

3. *On Time.*

1. Our happiness in this world and the next depends on a proper use of time.

2. Youth apt to be deceived, in counting upon much future time.

3. The longest life cannot afford to run in debt with time, or burden to-morrow with the business of to-day.

4. Much can be accomplished by an orderly distribution of time.

4. *On Modesty.*

1. Modesty a refined compliment to those we address.

2. All are friends to the modest, and enemies to the presumptuous man.

3. Modesty a proof of good sense.

4. Modesty the peculiar ornament of the female sex.

5. *On Flattery.*

1. Flattery proceeds from some bad design, and is gratifying only to the pride of the person flattered.

2. Flattery particularly dangerous to youth, as it prevents their improvement.

3. A flatterer is always to be suspected of some insidious intention.

6. *On Dress.*

1. Dress a picture of what passes in our minds.

2. Dress sometimes a test of good sense.

3. Dress a criterion of our taste in painting and statuary.

4. Dress (so far as it respects neatness and cleanliness), of great importance to the first impression we make upon others.

7. *On History.*

1. The most useful of human knowledge derived from history.

2. History exhibits the different states of society, and the causes of them.

3. History furnishes important lessons in morality.

4. The history of a state and the history of an individual perfectly parallel.

### 8. *On Taste.*

1. Taste and fashion distinct and different things.

2. The principles of fashion are nothing but whim and fancy; but those of taste are beauty and proportion.

3. Taste is born with us, as memory and other faculties of the mind are.

4. The different degrees of taste we find in different persons are more owing to cultivation than to nature.

### 9. *On Parental Affection.*

1. Parental affection implanted by Providence for the preservation of the species.

2. To God, therefore, the universal Parent, we are indebted for parental affection.

3. Parental affection shows the duty of filial affection.

4. Ingratitude in a child toward a parent the most odious of crimes.

### 10. *On Good Manners.*

1. Good manners the art of making people easy.

2. Good manners arise from humility, good nature, and good sense; and ill manners from the opposite qualities.

3. Good sense and integrity, if we are sure we possess them, will not make good manners unnecessary; the former being but seldom called out to action, but the latter continually.

### 11. *On the Importance of a Good Character.*

1. Every man is deeply interested in the character of those with whom he associates.

2. When we wish to employ a physician, a lawyer, a tradesman, or a servant, the first thing we regard is his character.

3. Young people ought to be doubly careful of their character, as a false step in youth may sully their whole future life.

### 12. *On the Folly of Indulging the Passion of Anger.*

1. The absurd excuse for angry people, a proof of the folly and crime of anger.

2. Anger, when indulged, often causes people to do the most ridiculous things.

3. Passionate people can restrain their anger before their superiors: therefore they can always do it.

13. *On Resignation under Affliction.*

1. Affliction common to every age, state, and degree of mankind.
2. To alleviate this affliction, we ought to reflect how much more miserable we might be than we really are.
3. The chief source of consolation ought to be, that all our afflictions are known to God, and appointed by him.

14. *On the Evils of Pride.*

1. Tranquillity and cheerfulness, where there is no guilt, is in the power of every one.
2. If we are unhappy, and inquire what it is that makes us so, we shall generally find it is pride.
3. Men, for their own sakes, ought to avoid this vice, which naturally produces so many miseries.

15. *On Politeness and Good Breeding.*

1. The first requisite in the behavior of a gentleman is to act with gentleness; as a forward, boisterous behavior is diametrically opposite to that character.
2. Politeness, which signifies a state of being smooth or polished, plainly indicates those manners which we attribute to a gentleman.
3. The true signification of the word *politeness*, as shown by its etymology, or derivation, (*see Lesson XX., page 38.*) evinces the utility of a knowledge of the origin of words, in order to comprehend their meaning.

16. *On the Advantages of Cultivating a Disposition to be Pleased.*

1. As viewing things on the bright side begets cheerfulness, and on the dark side melancholy, our happiness depends much on the view we take of things.
2. A disposition to be pleased is delighted with those common beauties of nature which are overlooked by others.
3. As a discontented mind can view scarcely any object with pleasure, so a cheerful mind not only draws happiness from agreeable objects, but turns even those that are disagreeable to some kind of advantage.

17. *A Comparison between History and Biography.*

1. Both history and biography teach philosophy by example; but the example exhibited by biography is the more interesting.
2. The single character of biography engages more of our attention than it would do, if mixed with others equally conspicuous.
3. We form, as it were, a friendship for a single character in biography, and our benevolent affections are the stronger for being fixed upon one.

18. *On Novels.*

1. Most novels are either the flimsy productions of those who write for bread; or the offspring of vanity in the idle and illiterate; or poor imitations of some few which are really good.

2. Novels give us false views of life; they palliate the vices and follies of mankind, and discredit the sober virtues.

3. Novels vitiate the taste, as strong liquors vitiate the stomach, and hurt the constitution.

19. *On Contemplation.*

1. Rational contemplation both profitable and delightful.

2. Contemplation of the heavenly bodies raises our minds to adore the power and the glory of the Deity.

3. A view of the earth, with its various animals, excites us to admire His wisdom and benevolence.

20. *On Generosity.*

1. Generosity is doing something more than we are obliged to do.

2. We must do justice, to escape the censure of the laws; but to be generous, we must do something more than the laws require.

3. Christian morality is true generosity.

21. *On the Correspondence between True Politeness and Religion.*

1. It is commonly supposed that politeness and religion have no relation to each other.

2. The rules of politeness express that benevolence *artificially* which the rules of religion require of us in reality.

3. Polite persons, devoid of sincerity, are hypocrites in benevolence.

22. *On the Art of Pleasing.*

1. A desire to please in conversation is laudable.

2. If we desire to please others, for their sakes, we shall generally succeed; if for our own sake, we shall generally fail.

3. Good sense must show us how we are to adapt our conversation to our company.

4. Justness of thinking, and propriety of expression, the basis of the art of pleasing in conversation.

23. *On Sympathy and Benevolence.*

1. Sympathy and benevolence constitute those finer feelings of the soul which at once support and adorn human nature.

2. What is it that guards our helpless infancy, and instructs our childhood, but sympathy?

3. What is it that performs all the kind offices of friendship in riper years, but sympathy?

24. *On the Advantages of a Good Education.*

1. Education consists not only in literary knowledge, but also in the acquisition of such habits as form the character.

2. The station of men in society more dependent on education than on birth or fortune.

3. Fortune may descend to us from others; but education must be acquired by ourselves.

4. Education ought to inspire us with gratitude to our parents, and humility to those who have not had the advantage of it.

[An apt quotation may here be introduced from Gray's *Elegy in a Country Church Yard*.]

#### 25. *Of the Effects of Learning on the Countenance.*

1. A fine mind, appearing in the countenance, superior to a fine set of features.

2. A taste for polite literature calculated to give a sweetness to the expression of the countenance.

3. The mind in some degree always visible in the face; and therefore, those who wish to have a fine countenance ought to cultivate those virtues which are the real ornaments of the human character.

#### 26. *On the Passions.*

1. The passions are implanted in us for the most useful purposes; namely, activity and benevolence.

2. No necessity of guarding against the absence of the passions, but against their predominance.

3. The government of the passions the most important part of education.

4. Religion the best guard and guide of the passions.

#### 27. *On the Difference between Fashion and Beauty.*

1. Fashion reconciles us to the greatest oddities and extravagances.

2. If there be not a beauty in dress, independent of fashion, it is absurd to call one fashion prettier than another.

3. The power of custom is that which makes us always think the present fashion pretty; and this power of custom is strengthened by association.

#### 28. *On Solitude.*

1. Solitude much admired by those who have never experienced it, and seldom approved by those who have; since many have been obliged to quit it, and return to the world.

2. The reason why solitude is generally intolerable to those who have been in busy life is, that habits are not easily changed.

3. The mind must be employed actively or passively, or be miserable.

#### 29. *On Genius.*

1. Genius is the power of invention.

2. The common opinion, that people are born to excel in some particular art, very probable.

3. A passion or fondness for an art, not always a sign of a genius for it.

4. A painter of genius does not draw an imitation, but an original likeness.

30. *On a Love of Order.*

1. A love of order is a love of beauty, propriety, and harmony, in the celestial, terrestrial, and moral worlds.

2. A love of order appears in the regulation of our expenses, in the spending of our time, in the choice of our company, and in our very amusements.

3. A love of order will appear in the most trifling concerns; as the state of our books, our papers, our clothes, and everything that belongs to us.

31. *On Affectation.*

1. Affectation is apparent hypocrisy.

2. It has its origin in vanity.

3. Affectation hurts the pride of others, either by endeavoring to impose upon them or excel them, and therefore makes them its enemy.

4. Nothing more exposes affectation, than contrasting it with its opposite. Affectation wears a disguise, is a double character, and creates suspicion. Simplicity is what it appears to be; has a unity of character, and creates confidence.

32. *On the Evils of Obstinacy.*

1. Obstinacy assumes the semblance of a virtue.

2. Obstinacy, under the disguise of steadiness, the vice of every stage of life.

3. Truth alone can make obstinacy laudable.

33. *On Delicacy of Passion.*

1. People of great delicacy of passion are apt to be extremely overjoyed or mortified at the agreeable or disagreeable accidents of life.

2. People of this class less happy than those that have less delicacy.

3. Occasions of pleasure much less frequent than those of pain; and, therefore, people of a delicacy of feeling more subject to be unhappy.

34. *Delicacy of Taste not so dangerous as Delicacy of Passion.*

1. Delicacy of taste very similar to delicacy of passion.

2. Delicacy of taste is charmed with the beauties of poetry, painting, and music, and as much disgusted with their imperfections.

3. As delicacy of passion is attended with more pain than pleasure, because we cannot command the accidents of life; so delicacy of taste is attended with more pleasure than pain, because it can be more frequently indulged by the perusal of whatever pleases us.

## LESSON XLVI.

*Methodizing.*

AFTER the learner has acquired some degree of skill in thinking and writing, and has been taught by the models and other directions, to fill up the outlines, it will be a useful exercise for him to make the outlines or skeleton of a subject. This exercise, for the want of a better name, is here called *methodizing*; and resembles that part of a regular discourse, which, in common treatises on rhetoric, is called *The division*. The difficulty of the exercise should not prevent the pupil's attempting it; for, it will be recollected, no one can write well, who has no ability to present his subject in a methodical manner.

As no two individuals would probably *methodize* a subject in the same manner, the only directions the teacher can give are,

*First*, That particular attention must be paid to the *UNITY* of the subject; and no particular or head be introduced, which is not strictly and intimately connected with it.

*Second*, The heads, or divisions, should be sufficiently comprehensive to embrace all that is important pertaining to it.

After the subject has been methodized, the pupil may be required to fill up his outline on the principle of the preceding lesson.

There are two methods by which the principle of this lesson may be carried out; namely, one by presenting merely the heads of an essay; as, for instance, if the subject of *Independence* were given to be methodized, the skeleton may thus be presented.

## SKELETON.

1. The meaning of independence.
2. Its effects upon the character.
3. Its effects upon society.
4. The different kinds of independence.
5. The difference between independence and obstinacy.

Another method is presented in the following

MODEL

*On Dependence.*

1. All created beings dependent.
2. The influence of a sense of dependence on religious duty favorable.
3. Different kinds of dependence.
4. Pecuniary dependence the most humiliating of any.
5. Pecuniary dependence naturally degrades the mind, and depraves the heart.
6. Young people ought to be particularly careful to avoid pecuniary dependence.

EXAMPLES FOR PRACTICE.

*The pupil may now methodize some of the following subjects, in either manner described above. He will recollect that there are three important particulars which generally require notice in simple subjects; namely, THE NATURE, THE IMPORTANCE, and THE EFFECTS; and, in compound subjects, THE EXPLANATION, THE PROOF, and THE CONFIRMATION.*

Benevolence. Filial affection. Clemency. Charity.  
 Purity of thought and manners. Power of conscience.  
 Custom. Courage. Cruelty. Poverty not disgraceful.  
 Superficial attention to a great variety of pursuits, prejudicial to the advancement of knowledge.  
 Contrivance proves design. Local attachment.  
 Necessity of controlling the passions.  
 The consequences of a perfect freedom of action, unrestrained by law or conscience.  
 Magnificence of the universe. The art of printing.  
 The probable state of the world at the present time, had letters never been invented.  
 The consequence of perseverance in error.  
 Innocence is the softest pillow.  
 The ocean. The air.  
 The power of association.  
 The love of praise.  
 The earth a scene of pleasure and improvement.  
 Good society improves the mind.\*

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\* The teacher will find a more copious list of subjects, from which selections may be made, at the close of the following lesson.



## LESSON XLVII.

*Investigation.*

THE principles of the preceding lessons having been practised with special reference to the effect intended to be produced by them, namely, *to make the pupil in some degree conscious of the resources of his own mind*, he may now be taught to investigate a subject, assign causes, trace effects, and draw inferences. Inductive reasoning involves no principle which is not clearly intelligible, and easily practised at an early age. The facility of the process has already been tested in other branches of education; and its importance is so great, that no one can make a good writer without considerable attention to it.

The manner in which it is to be applied in this lesson, will be better understood by an example than by any other explanation.

Suppose, then, that the teacher\* proposes to the pupil as an object of investigation, to discover *The state of Egypt, in respect to government, science, and art, in the time of Moses*; and the only datum (or subject of certain knowledge) given him, is this single fact, that *fine linen existed in Egypt at that period*:

Now, if this subject be given to the pupil, without any direction as to the manner of conducting the investigation, it is not probable that he will be able to prosecute it. The teacher must begin by directing the attention of the learner to *the manner in which linen is produced*: that it is an *effect* proceeding from some cause; that fine linen — that is, fine compared with other fabrics at that time — must be formed of fine thread; that fine thread can be made of fine flax only; that fine flax must go through various acts of preparation, in which many workmen are employed, before the thread could be made into fine linen.

Again; the pupil must be informed, that the production of *fine flax* requires an improved state of agriculture, and the raising of many other kinds of grain, wheat, barley, &c., to support the cultivators of flax, and the artists who form it into cloth. In no country can flax be the sole article of culti-

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\* These remarks are taken, with slight alterations, from Jardine.

vation. It may, then, certainly be inferred, that, in the time of Moses, the art of agriculture, and the arts connected with it, had arrived at considerable perfection.

Returning again to the *datum*, fine linen can be woven only in a fine loom, which must be accommodated to the fine texture of the threads; and a fine loom cannot be made without much skill in the arts of working wood and metal. The latter is extracted, with great labor, from ores dug from the bowels of the earth, and must undergo many difficult and laborious processes before it becomes malleable. The former, also, must undergo much preparation before it can go into the hands of the carpenter; the loom itself is a complex machine, and proves great skill and progress of the mechanical arts in Egypt at the time of Moses.

Again; the weaving of fine linen supposes that artists, by imitation and example, have acquired skill and dexterity in that art; and such perfection cannot be expected in any country, till a division of labor—the greatest instrument of improvement in all the arts—be in some degree established.

The skilful weaver must be wholly occupied in making fine linen; and therefore there must exist many other artists employed in providing food, clothes, and lodging, the necessaries and conveniences of life.

Before the arts could have made such progress in any country, men must have acquired much knowledge of facts and events, by observation and experience; and have laid the foundation of general knowledge, by speculating on means of improving the arts, on removing the obstacles which retard their progress, and in opening up prospects of higher degrees of perfection.

Farther; without taking up time to follow the natural and connected progress of the arts from their rude to their more perfect state, this process of investigation may be concluded, with observing that there can be little progress, either in art or science in any country, without the existence of a supreme controlling power, in some or other of its forms, by which men are compelled to live in peace and tranquillity, and the different orders of society are prevented from encroaching on each other, by every individual being kept in his proper station. No arts or division of labor, no fine linen or fine workmanship of any kind, can be found in those nations which live in continual warfare, either among themselves, or with

their neighbors. Thus, by such a continued chain of regular and progressive deductions, proceeding from the *datum* with which it begun, and without information from any other quarter, we have sufficient reason to believe, that, at the time of Moses, Egypt was a great and populous country; that the arts and sciences had made considerable progress; and that government and laws were established.

By presenting such connected chains of reasoning to the mind of the pupil, he will readily perceive the connexion of the facts, and be prepared to apply a similar process to other subjects of investigation.\*

#### MODEL.

*When Pompeii was discovered, a barber's shop was found furnished with materials for dressing hair. From this circumstance, what may be inferred with regard to the attainments of this city, in the arts and sciences?*

Among savage nations, we find no distinct trades or occupations. Each person prepares such articles only as are necessary for his own use: such as his tenement, his tools, and his clothing, without receiving assistance from others. Therefore, if the old maxim, "Practice makes perfect," be true, all work must be very rudely and incompletely finished, as each person would be a learner in every different article he needed. The principal food of the savage consists of such fruit and vegetables as the earth produces spontaneously, in addition to what is easily obtained from the sea and the forest. His habitation is usually a mere hut, little better than those formed by sagacious animals. The skins of beasts taken in hunting, form the clothing of the savage. The females of such nations are almost universally treated as slaves, having the most severe portion of the labor assigned for their performance.

What a different picture did Pompeii present from the dwelling of a savage, when overwhelmed by the burning lava, and buried for so many ages in oblivion! A barber's shop, with implements for dressing hair, argues an improved state of the arts. In the first place, the principal art learned by the ancients was war. Now, their passion for this must have subsided in some degree, and a pacific disposition have pervaded the inhabitants of Pompeii, ere their attention would have been directed to improvement in anything else. A wise legislator would likewise have been required to frame laws, and magistrates to administer justice, by enforcing them. Again; a state of undisturbed peace must always continue some length of time, in order that the sciences may flourish; as political commotions, whenever they exist, usually occupy the first place in the minds of a nation. Distinct and separate trades must have had existence in Pompeii; otherwise there would have been no such thing as a barber's shop. Doubtless there were a great variety of trades, as that of a barber is one of the least useful. In order to the erection of a shop,

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\* The author refers to the model in proof of the assertion, that the principle of investigation, unfolded in this lesson, can be creditably performed by pupils at an early age.

farmers would be needed to cultivate the earth, that those engaged in other occupations might be supported. Mines must have been discovered, and their uses determined. Articles of iron must have been made by blacksmiths, after the iron had been prepared by those whose business it was. Knives and other cutting instruments would require a cutler, after the steel had been prepared from iron by another class of persons. Again; after the timber had been taken from the forest, and in some measure prepared, a carpenter would be needed to build the house. To heat his curling irons, the barber must have a chimney, which would require a mason; and the mason must have bricks and mortar with which to erect it. The clay of which bricks are made, must be moulded into the proper shape, and then burnt sufficiently hard to be used. The mortar consists of lime, sand, and hair. The art of making glass must have been discovered, otherwise the barber's shop would have been rather too dark to dress hair with much taste.\* Glass, besides other materials, would require a particular kind of sand and pearlash. Pearlash requires much labor in its extraction from ashes. A diamond must have been obtained to cut the glass, consequently precious stones must have been in use. Again; a glazier would have been needed to set the glass in window-frames. For that purpose, he would have wanted putty. One of the materials of putty is linseed oil. This oil is extracted from the seed of flax. Now, it is not probable that flax was cultivated merely for its seed; therefore, we may reasonably suppose that it went through all the various operations requisite for making it into cloth. The loom and wheel used in manufacturing cloth must have required much skill and workmanship in the artist, and much genius in the inventor. And if cloth were made from flax, might it not also be made from other productions of the earth? As mines were common, and men were engaged in so many different arts, it is not likely that they remained without the convenience of coined money. The existence of a barber's shop also argues that balls and public amusements were common; otherwise, there would have been no occasion for a barber; as most persons, by spending a few moments, can dispose of their hair very decently. It also argues that there were a class of persons, who, being possessed of wealth, could spend their time in pursuit of pleasure. If the various mechanical arts had arrived at such a degree of perfection, is it not probable that the commerce of Pompeii had become quite extensive? If so, vessels must have been employed to transport articles from place to place. For the management of vessels, something of navigation and astronomy must have been known. If paint was in use, and vessels were painted, as was doubtless the case, chemistry must have been understood in a degree. Pompeii, therefore, at the time of its overthrow, was nearly as far advanced in the arts and sciences of civilized life, as we now are. Yet they were in a state of heathenish superstition, without any correct system of morals or religion; and, compared with the United States of America, were a miserable people. This, then, should excite the gratitude of every inhabitant of our happy land.

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\* This model was written by a young lady, whose opportunities for correct information have not been co-extensive with her wishes to enjoy them. Slight inaccuracies, therefore, in the premises will, it is hoped, be pardoned.

## EXAMPLES FOR PRACTICE.

*The pupil having been taught by the preceding observations, in connexion with the model, to trace a cause and effect, may now investigate the following subjects.*

1. The remains of sea-shells, and bones of marine animals, have been found buried many feet below the surface of the ground, at a great distance from the sea, and on the top of high mountains. Does this circumstance add confirmation to any fact stated in the book of Genesis?

2. At the time Mexico was discovered, a number of large monuments, or pyramids, built of unburnt bricks, cemented with mortar, was discovered in different parts of the country. What conclusion can be drawn from these remains of Indian workmanship, respecting the civilization of Mexico at the time it was discovered?

3. The north-western part of America is separated from the north-eastern part of Asia by a narrow strait, which, according to Indian tradition, was once fordable at low water. Will this circumstance throw any light upon the manner in which America was peopled?

4. What metal is most servicable to mankind?

5. How could the various wants and necessities of mankind be supplied, if gold and silver, which form the money of most nations, had never been discovered?

6. How can the necessity of the different classes of society be shown?

7. What art, manufacture, or profession, is most serviceable to mankind?

8. What manufacture was probably the first performed by mankind?

9. How was land cultivated before the discovery of iron?

10. Which is the more serviceable to mankind, the boats, ships, and other vessels intended for the water, or those vehicles designed for the land?

11. Of what articles of luxury or convenience should we now be destitute, if the mariner's compass had never been invented?

12. What comforts or conveniences have been added to the sum of human enjoyment, by the discovery of the art of making glass?

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## LESSON XLVIII.

*Epistolary Writing.*

It is generally allowed, that epistolary writing, if not one of the highest, is one of the most difficult, branches of composition. An *elegant* letter is much more rare than an elegant specimen of any other kind of writing. It is for this reason that the author has deviated from the usual order practised by respectable teachers, who give epistolary writing the first place in the attention of the pupil. He has deemed it expedient to reserve the subject for the close of the volume, and for the practice of the pupil who has been previously exercised in other attempts. At this stage of his progress, he may be profitably exercised in the writing of letters. The teacher may now require him to write notes, billets, and letters, addressed to a real or fictitious person, announcing some event, or on some formal subject. He will need some instructions in relation to the proper manner of dating, addressing, folding, and sealing a letter. The teacher cannot be too particular in this respect; for early habits of negligence, or want of neatness, are with difficulty eradicated.

If a wafer is used in sealing, the pupil should be taught how to apply it with neatness and security. If it is applied in too moist a state, it will soil the paper; if not sufficiently wet, it will not secure the letter.

In addressing notes to several persons of the same name and family, there seems to be a general misunderstanding whether the name or the title should be plural. When it is recollected that every title is expressed in an elliptical form, the question will be put to rest. Thus, when we say John the Apostle, we mean John *who was* the Apostle. This view of the subject seems to determine the propriety of the address to

*The Misses Brown,*  
*The Messrs. Brown;*

and not to

*The Miss Browns,*  
*The Mr. Browns.*

Letters are sometimes written in the first person, and sometimes in the third. Thus, when the letter begins,

"DEAR SIR,

"I write to inform you," &c., it is written in the first person. But if it begins,

"Mr. Davis begs leave to inform Mr. Smith," &c., it is written in the third person. In both cases, the writer must be careful to preserve the same person from the beginning to the end of the letter; and whenever an answer to a letter is written, the answer must be written in the same person with the letter.

**MODEL OF A SHORT LETTER, WRITTEN IN THE FIRST PERSON;  
WITH THE REPLY.**

N. B.—The pupil will notice in Roman letters the names of the different parts of the letter, and the position which they respectively occupy on the page.

Date.

*Boston, July 30, 1846.*

Complimentary Address.

*Dear Sir,*

Body of the Letter.

*I have heard, with great pleasure, that your son has safely arrived from his long and disastrous voyage. Allow me to congratulate you on his arrival, although I should have been better pleased, could I have included the complete success of his voyage in the congratulation.*

Closing.

*Respectfully and truly yours,*

Address.

*Jonathan Morgan, Esq.*

Subscription.

*John Smith.*

**THE REPLY.**

*New York, July 31, 1846.*

*Dear Sir,*

*I have received your kind congratulations in your letter of yesterday, and thank you for the interest you have manifested on the occasion of the arrival of my son. It is true, that the voyage has been very disastrous, but the health of my son has been much improved by a change of climate; and I have great reason to be thankful that he has returned at all; and much more, since he has come back with confirmed health, and an invigorated frame.*

*Very truly and respectfully yours,*

*John Smith, Esq.*

*Jonathan Morgan.*

**MODEL OF A LETTER IN THE THIRD PERSON.**

*Mr. Smith presents his respects to Mr. Morgan, and congratulates him on the safe arrival of his son, from his long and disastrous voyage. Mr. S. regrets that he is not allowed to include in this congratulation the complete success of the voyage.*

*State Street, July 30, 1846.*

## REPLY.

*Mr. Morgan acknowledges the receipt of Mr. Smith's kind note of congratulation, and thanks him for the interest he has manifested on the occasion. Although the voyage has not been so successful as could be wished, but on the contrary has been quite disastrous, Mr. S. has still great reason to be thankful that it has been attended with great benefit to his son's health.*

*Portland Street, July 31, 1846.*

## LETTER REQUESTING A PRIVATE INTERVIEW.

*Boston, September 16, 1846.*

*Dear Sir,*

*Business of importance, both to you and to me, requires that I should see you personally for a short time. Will you, therefore, do me the favor to appoint some convenient time and place where we can converse freely and without witnesses, as you are well aware that the nature of our business is such that it will be proper to avoid publicity?*

*Peter G. Hawksworth, Esq.*

*Respectfully, &c., yours,  
Thomas Smith.*

## A LETTER ANNOUNCING AN INTENDED MARRIAGE.

*Boston, September 16, 1846.*

*My Dear Uncle,*

*The interest which you have so steadily manifested in every individual of our family, persuades me that you cannot be indifferent to any important event which concerns us; and I rejoice in the opportunity now afforded me, of being the channel of communicating the news of an expected event, which we all anticipate with feelings of sincere pleasure. You were not ignorant of the civilities and attentions which, for some months past, have been paid by Mr. John Smith to your niece Elizabeth. These have resulted in an engagement, and the wedding-day is fixed for Tuesday, the 24th. She is very anxious that you would favor us with your presence on that joyful occasion, and you will contribute much to the gratification of the whole family, if your engagements will allow you to be with us. The wedding will be at the church at ten o'clock in the morning, and the bridal-party will return to our house immediately after the conclusion of the ceremony, to receive the congratulations of their friends, previous to starting on a short tour of a few weeks in the country.*

*Robert F. Forrester, Esq.*

*Respectfully and affectionately yours,  
Henry G. Wharton.*

## EXAMPLES FOR PRACTICE.\*

The pupil may now write notes, billets, and letters on the following subjects.

1. A billet of invitation to dinner; to tea; to pass the evening, mentioning the time, place, &c.

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\* It is customary at the present day to enclose letters, billets, &c., in an envelope. The envelopes are found at the stationers'; and all that is necessary, with regard to the folding of such as are enclosed in an envelope, is to make them up in such form as will enter the envelope. This is done in letters composed of a whole sheet, by simply folding together the top and bottom of the sheet, and then making two more folds from the sides. Billets require only the folding of the top and bottom together.



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— *Journal of the American Medical Association*

**ACROSTIC** is a number of verses so contrived that the initial (or first) letters of each line read from top to bottom, make up a word or phrase; generally a person's name, or a motto.

**AN ANAGRAM** is the transposition of the letters of a word, or short sentence, so as to form another word or phrase, with a different meaning. Thus, the letters which compose the word *stone* may be arranged into *tones* or *notes*.

**ALLUSION** is a figure by which some word or phrase in a sentence calls to mind, as if accidentally, another similar or analogous subject. Thus, when Fergus Mac-Ivor says to Waverley, "You cannot be to them Vich Ian Vohr, and these three magic words are the only *Open Sesame* to their feelings and sympathies," the words *Open Sesame* remind the reader of the story of the Forty Thieves, and the magic sounds by which the entrance to their cavern was unfolded.

**ARGUMENT** is some reason assigned in favor or in opposition to some proposition.

**ANECDOTE** is the relation of some little incident of an interesting character.

**ANTICLIMAX** is the descent from great things to small, and is used principally in ludicrous composition.

**BATHOS** consists in degrading a subject, naturally elevated, by low expressions.

**BOMBAST** is the application of high, pompous, and sounding epithets to low, mean, or undignified subjects.

**BURLESQUE** is a term used to express the conversion of a dignified subject into a subject of ridicule.

**BALLAD** is the name of a poetical relation of some adventure or transaction, written in easy and uniform verse, so that it may be sung by those who have little skill in music.

**BUCOLIC** is the name of a kind of pastoral poetry which relates the loves of shepherds and herdsmen.

**BIOGRAPHY** is the story of the life and character of an individual.

**BOOK** is a term sometimes applied to the parts of a tale in verse, in which some new and remarkable incidents are related.

**CÆSURA** is a kind of pause to be observed in the reading of verse, without reference to the sense, but merely to prevent tiring the ear.

**CONFERENCE** is a discoursing between two or more persons, for the purpose of instruction, consultation, or deliberation. It is generally confined to particular subjects.

**COLLOQUY** is a species of dialogue. The Colloquy differs from the Conference in not being confined to any particular subjects, nor to any number of persons.

**CONSTRUCTION** is a term applied either to the formation of sentences, or the mode of understanding them.

**COMEDY** is a dramatic composition, in which the common incidents of life are introduced.

**CHORUS** literally signifies a band; but it is used to represent the persons who are supposed to behold what passes in the acts of a tragedy, and sing their sentiments between the acts.

**CANTO** is a part or division of a poem, answering to what in prose is called a book.

**DISCUSSION** is the treating of a subject by argument, for the purpose of discovering the truth.

2. A note requesting a private interview on important business.

3. A letter announcing the death of a friend; a brother; sister; father; mother, &c., and addressed to the same individuals respectively.

4. A letter describing a ride in the stage-coach, (mentioning the passengers, &c., and their deportment,) to or from any town or city mentioned.

5. A letter informing a friend of the misfortunes of another.

6. A letter announcing a birth, marriage, or engagement in the family.

7. A note requesting the loan of a volume.

8. A letter of thanks for some favor received.

9. A letter to a parent absent in a distant country.

10. A letter giving an account of an ordination, dedication, concert, exhibition, or of some curiosity.

11. A letter of friendship.

12. An answer to any of the above.

*Explanation of Terms connected with the Subject of Composition.*

**ALLITERATION** is the recurrence of the same letter in several words, or in several syllables of the same word; as, *Bug-bear, Sea-sick*. The return of such sounds, if not too frequent, is agreeable to the ear; (on the principle of the first rule of *Harmony*, see page 100;) because the succeeding impression is made with less effort than that which precedes. Alliteration, as well as Rhyme, is useful as an aid to the memory. Hence, proverbs have generally one or the other of these auxiliaries, Thus,

"Birds of a feather  
Flock together."

"Fast bind  
Fast find."

The following are remarkable instances of Alliteration:

"The lordly lion leaves his lonely lair."

"Begot by butchers, but by bishops bred,  
How high his honor holds his haughty head!"

**ALEXANDRINE** is a term applied to the sixth form of the Iambic verse, which is sometimes introduced among heroics, or verses of the fifth form.

**AN ADDRESS** is the name applied to anything spoken or written from one person or party to another.

**ACROSTIC** is a number of verses so contrived that the initial (or first) letters of each line read from top to bottom, make up a word or phrase ; generally a person's name, or a motto.

**AN ANAGRAM** is the transposition of the letters of a word, or short sentence, so as to form another word or phrase, with a different meaning. Thus, the letters which compose the word *stone* may be arranged into *tones* or *notes*.

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**CANTO** is a part or division of a poem, answering to what in prose is called a book.

**DISCUSSION** is the treating of a subject by argument, for the purpose of discovering the truth.

**DISSERTATION** is a formal discourse, intended to illustrate a subject.

**DESCRIPTIVE** is a term applied to writings designed merely to give a view of the subject, and to represent its character or qualities.

**DRAMATIC** is a term applied to compositions designed to give a picture of human life.

**DIDACTIC** writing is that which is designed for the purpose of instruction.

**ELEGY** is a poem of a mournful kind.

**ENIGMA, or RIDDLE**, is a question or saying containing a hidden meaning, which is proposed to be guessed.

**EPIC** is a term applied to a poem which narrates a story real or fictitious, or both, representing in an elevated style some signal action, or series of actions and events, usually the achievements of some distinguished hero, and intended to form the morals, and affect the mind with the love of virtue.

**EPIGRAM** is a short poem, treating only of one thing, and ending with lively, ingenious, and natural thought.

**EPITAPH** is an inscription on a monument, in honor or memory of the dead.

**EPILOGUE** is a speech, or short poem, addressed to the spectators by one of the actors after the conclusion of a play.

**EXPLETIVES** are words inserted merely for ornament, or to fill a vacancy in the measure of a line of poetry.

**EULOGY** is a speech or writing in praise of a person, on account of his valuable qualities or services.

**EPISODE** is a separate story, incident, or action, introduced for the purpose of giving a greater variety to the events related in a poem.

**ESSAY** is a composition intended to prove or illustrate a particular subject.

**FOOT**, in poetry, is a certain number of syllables constituting part of a verse.

**FORENSIC** is a term applied to the compositions designed for the forum, or used in courts or legal proceedings.

**FABLE** is a fictitious narrative, intended to enforce some useful truth or precept.

**HEXAMETER**, a verse of six feet, the first four of which may be either dactyles or spondees: the fifth must regularly be a dactyle, and the sixth a spondee.

**HISTORY** is the record of events, in the order in which they happened, with a notice of their causes and effects.

**HYMN** is a song or ode in honor of God, and among Pagans in honor of some deity.

**HIATUS** is a chasm in a manuscript where some part is lost or effaced.

**IDIOM** is a mode of expression peculiar to a language.

**INQUIRY** is a term applied to a composition which examines into facts and principles, by proposing and discussing questions, by solving problems, or by experiments and other modes.

**IMAGERY** is a term applied to the use of figurative language.

**IAMBIC**, a term applied to a verse composed of Iambuses, or a succession of alternate short and long syllables.

**IDYL** is a short pastoral poem.

**IRONY** is a mode of speech expressing a sense contrary to that which the speaker intends.

**LAY** is a song.

- LYRIC** is a term applied to poetry intended to be sung and accompanied by the lyre or some other musical instrument.
- MADRIGAL** is a little poem, sometimes called a pastoral poem, containing a certain number of free, unequal verses, containing some tender or delicate thought suitably expressed.
- MONOLOGUE**, a soliloquy, or something uttered by a person alone.
- MACHINERY** is a term applied to the introduction of super-human beings, to solve difficulty, or perform some exploit which exceeds human power.
- NOVEL**, a fictitious narrative in prose, intended to exhibit the operation of the passions, particularly of love.
- NARRATIVE**, that part of a discourse which recites the time, manner, or consequences of an action, or simply states the facts connected with the subject.
- ODE**, a short poem or song, consisting of unequal verses in stanzas or strophes.
- ORATION**, a speech or discourse, composed according to the rules of oratory, and spoken in public.
- ORNAMENT**, the use of figures and other modes of expression, designed to give beauty to the composition.
- PRECISION**, as employed to composition, implies exactness and accuracy in the use of words.
- PANEGYRIC**, an oration or eulogy, in praise of some distinguished person or achievement.
- PARENTHESIS**, a sentence, or part of a sentence, inserted between the parts of another sentence, or between entire sentences, to explain or qualify the sense of the principal sentence.
- PERSPICUITY**, that quality of writing which readily presents to the hearer or reader the precise idea intended to be expressed.
- PSALM**, a sacred song or hymn.
- PÆAN**, a song of triumph.
- PARODY**, a kind of writing in which the words or the thoughts of the author are, by some slight alteration, adapted to a different purpose.
- PASTORAL**, a poem descriptive of the life of shepherds.
- POEM**, a composition in verse.
- PUN**, an expression in which a word has at once different meanings.
- PATHETIC**, in composition, implies that which is designed to move the passions, particularly grief, sorrow, pity, &c.
- PARAGRAPH**, a distinct part of a composition.
- RIDDLE**. (*See Enigma.*)
- RONDEAU**, a kind of poetry commonly consisting of thirteen verses, of which eight have one rhyme, and five another.
- ROUNDELAY**. (*See Rondeau.*)
- ROMANCE**, a fabulous story, or tale of extraordinary and improbable adventures.
- SAPPHIC**, a term applied to verse consisting of eleven syllables, in five particular kinds of feet.
- SATIRE**, a composition in which wickedness or folly is exposed with severity.
- SARCASM**, a satirical remark or expression, uttered with some degree of scorn or contempt.
- SONG**, a little poem intended to be sung.

**SONNET**, a short poem of fourteen lines, two stanzas of four verses each, and two of three each, the rhymes being adjusted by a particular rule.

**SKETCH**, an outline or general description of any subject.

**SPONDEE**, a poetical foot consisting of two long syllables.

**STANZA**, a part of a poem containing every variation of measure in the poem.

**SECTION**, a distinct part or portion of any writing.

**SYNTAX**, that part of grammar which treats of the construction of sentences.

**TALE**, the rehearsal of a series of events or adventures.

**TROCHEE**, a poetical foot consisting of one long and one short syllable.

**TRAGEDY**, a dramatic composition, generally having a fatal issue.

**TRAVESTIE**, a burlesque translation of a work.

*A List of Subjects suggested for Themes, Simple and Complex, Essays, Descriptions, Narrations, &c.*

- |                                |                          |
|--------------------------------|--------------------------|
| 1. On Attention.               | 36. On Disease.          |
| 2. " Adversity.                | 37. " Duplicity.         |
| 3. " Affectation.              | 38. " Disobedience.      |
| 4. " Affection, parental.      | 39. " Dissipation.       |
| 5. " Ardor of mind.            | 40. " Education.         |
| 6. " Art.                      | 41. " Equity.            |
| 7. " Attachment, local.        | 42. " Early impressions. |
| 8. " Autumn.                   | 43. " Early rising.      |
| 9. " Anger.                    | 44. " Envy.              |
| 10. " Air.                     | 45. " Evening.           |
| 11. " Admiration.              | 46. " Extravagance.      |
| 12. " Benevolence.             | 47. " Eagerness.         |
| 13. " Beauty.                  | 48. " Formality.         |
| 14. " Beauties of nature.      | 49. " Friendship.        |
| 15. " Biography.               | 50. " Fortune.           |
| 16. " Bad scholar.             | 51. " Faith, religious.  |
| 17. " Charity.                 | 52. " Faith, public.     |
| 18. " Chastity.                | 53. " Faith, private.    |
| 19. " Clemency.                | 54. " Fear.              |
| 20. " Compassion.              | 55. " Flattery.          |
| 21. " Conscience.              | 56. " Forgiveness.       |
| 22. " Constancy.               | 57. " Fidelity.          |
| 23. " Courage.                 | 58. " Government.        |
| 24. " Cruelty.                 | 59. " Gaming.            |
| 25. " Carelessness.            | 60. " Generosity.        |
| 26. " Curiosity.               | 61. " Grammar.           |
| 27. " Control of the passions. | 62. " Good scholar.      |
| 28. " Control of the temper.   | 63. " Geography.         |
| 29. " Cheerfulness.            | 64. " Grandeur.          |
| 30. " Contentment.             | 65. " Greatness.         |
| 31. " Calumny.                 | 66. " Genius.            |
| 32. " Candor.                  | 67. " Habit.             |
| 33. " Cunning.                 | 68. " Honor.             |
| 34. " Diligence.               | 69. " Honesty.           |
| 35. " Disinterestedness.       | 70. " Happiness.         |

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|-----------------------------|------------------------------------|
| 71. On Humanity.            | 124. On Precocity.                 |
| 72. " Humility.             | 125. " Piety.                      |
| 73. " Hypocrisy.            | 126. " Pity.                       |
| 74. " History.              | 127. " Quarrelling.                |
| 75. " Hope.                 | 128. " Quietness.                  |
| 76. " Indolence.            | 129. " Religion.                   |
| 77. " Indulgence.           | 130. " Rashness.                   |
| 78. " Incontinence.         | 131. " Resolution.                 |
| 79. " Industry.             | 132. " Reflection.                 |
| 80. " Ingratitude.          | 133. " Revenge.                    |
| 81. " Justice.              | 134. " Regularity.                 |
| 82. " Jealousy.             | 135. " Rhetoric.                   |
| 83. " Joy.                  | 136. " Reading.                    |
| 84. " Kindness.             | 137. " Resentment.                 |
| 85. " Learning.             | 138. " Sincerity.                  |
| 86. " Literature.           | 139. " Sublimity.                  |
| 87. " Love.                 | 140. " Sickness.                   |
| 88. " Love of fame.         | 141. " Summer.                     |
| 89. " Luxury.               | 142. " Spring.                     |
| 90. " Modesty.              | 143. " Starry Heavens.             |
| 91. " Magnanimity.          | 144. " Sun.                        |
| 92. " Music.                | 145. " Self-government.            |
| 93. " Morning.              | 146. " System.                     |
| 94. " Moon.                 | 147. " Truth.                      |
| 95. " Melancholy.           | 148. " Taste.                      |
| 96. " Novelty.              | 149. " Treachery.                  |
| 97. " Nobility.             | 150. " Time.                       |
| 98. " Negligence.           | 151. " Tyranny.                    |
| 99. " Night.                | 152. " Talent.                     |
| 100. " Noise.               | 153. " Temptation.                 |
| 101. " Noon.                | 154. " Unanimity.                  |
| 102. " Order.               | 155. " Uncharitable spirit.        |
| 103. " Order of nature.     | 156. " Vanity.                     |
| 104. " Oddity.              | 157. " Veracity.                   |
| 105. " Obedience.           | 158. " Vivacity.                   |
| 106. " Obstinacy.           | 159. " Vice.                       |
| 107. " Ocean.               | 160. " Virtue.                     |
| 108. " Pride.               | 161. " Wit.                        |
| 109. " Purity of manners.   | 162. " Worldly-mindedness.         |
| 110. " Purity of thoughts.  | 163. " Wealth.                     |
| 111. " Power of conscience. | 164. " World.                      |
| 112. " Power of resolution. | 165. " Winter.                     |
| 113. " Poverty.             | 166. " Writing.                    |
| 114. " Principle.           | 167. " Youth.                      |
| 115. " Patience.            | 168. " Zeal.                       |
| 116. " Prudence.            | 169. Female Virtues.               |
| 117. " Perseverance.        | 170. Knowledge is power.           |
| 118. " Patriotism.          | 171. Progress of error.            |
| 119. " Politeness.          | 172. Government of the tongue.     |
| 120. " Prodigality.         | 173. Government of the thoughts.   |
| 121. " Providence.          | 174. Government of the temper.     |
| 122. " Punctuality.         | 175. Government of the affections. |
| 123. " Poetry.              | 176. Progress of knowledge.        |



177. Attachment to early habits.
178. The power of association.
179. The immortality of the soul.
180. The uses of knowledge.
181. The happiness of innocence.
182. Beware of desperate steps ; the darkest day —  
Live till to-morrow — will have passed away.
183. Oft from apparent ill our blessings rise.
184. Trifles captivate little minds.
185. True happiness is of a retired nature.
186. No man can learn all things.
187. What most we wish, with ease we fancy near.
188. Happy the man who sees a God employed  
In all the good and ill that chequer life.
189. Suspicion is a heavy armor, and  
With its own weight, impedes us more.
190. Rise with the lark, and with the lark to bed.  
The breath of night 's destructive to the hue  
Of every flower that blows.
191. Sweet is the breath of morn.
192. Health is the vital principle of bliss,  
And exercise of health.
193. How happy they who know their joys are true !
194. At every trifle scorn to take offence.
195. See to what deeds ferocious discord drives.
196. Trust not appearances.
197. Levity of manners is prejudicial to every virtue.
198. Who wins by force but half overcomes his foe.
199. Our tempers must be governed, or they will govern us.
200. The planetary system.
201. The power of custom.
202. The use and abuse of worldly advantages.
203. The power and the glory of the Creator, as displayed in the works  
of creation.
204. The value of an unspotted reputation.
205. The advantages derived by mankind from the invention of the mari-  
ner's compass ; from the invention of the telescope ; the steam-  
engine ; the art of printing.
206. The power of gravity, and its importance on the material world.
207. The consequences of a faculty of locomotion uninfluenced by  
gravity.
208. The importance of order.
209. Every man the architect of his own fortune.
210. A rolling stone gathers no moss.
211. Never too old to learn.
212. The earth a scene of pleasure and improvement.
213. Diligence ensures success.
214. Idleness destroys character.
215. Abilities without exercise cannot ensure success.
216. Life is short, and art is long.
217. The power of habit.
218. Power of conscience.
219. Narration and description united, in an account of a voyage to Cal-

- cutta; \* to South America; Spain; Portugal; England; Scotland; Ireland; France, &c., &c.
220. A superficial attention to a great variety of pursuits, prejudicial.
221. Contrivance proves design.
222. Hope never dies.
223. The false contempt of an enemy naturally leads to insecurity.
224. The danger which is despised arrives soonest.
225. He alone is free who relies on his own resources, in dependence on Providence alone.
226. The soul has no secret which the conduct does not reveal.
227. The history and character of the Patriarchs Joseph, Job, Jacob, Joshua, the Apostle Paul, &c.
228. The danger of disobedience.
229. Female character.
230. Female influence.
231. History of a looking-glass.
232. History of a needle.
233. History of a pin.
234. History of a cent.
235. History of a bible.
236. History of a belle.
237. History of a beau.
238. History of a hat.
239. Description of the city of Boston.
240. Description of the city of New York.
241. Description of the city of Philadelphia.
242. Description of the city of Baltimore, &c., &c.
243. The journal of a day's occupation.
244. The history of a school-room.
245. Journal of a voyage round the world.
246. An account of the various religions of the world, with their rise and progress.
247. Biography of Washington.
248. Biography of Columbus.
249. Biography of Napoleon Bonaparte.
250. But dreadful is their doom, whom doubt has driven  
To censure fate, and pious hope forego.
251. A mother-wit, and wise without the schools.
252. The quarrels of relatives are the most violent.
253. Those gifts are ever the most acceptable which the giver has made  
precious.
254. Remember to preserve an equal mind in arduous affairs.
255. Too much care undermines the constitution.
256. The earth opens equally for the prince and the peasant.
257. The things which belong to others please us more, and that which  
is ours is more pleasing to others.
258. The greatest genius has its weaknesses.
259. Vice lives and thrives by concealment.
260. No one lives for himself alone.

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\* In descriptions of this kind, all that is necessary on the part of the pupil is some knowledge of the country, the manners and customs of the inhabitants, and the places passed in going to and from it.

261. Love and wisdom dwell apart.
262. Modesty graces every other virtue.
263. The necessity of relaxation.
264. Avoid extremes.
265. Example is better than precept.
266. The pleasures of memory.
267. Aristocracy.
268. Popular clamor.
269. He labors in vain who strives to please all.
270. A visit to a school, public or private.
271. Visit to an almshouse.
272. Description of a family circle on Thanksgiving, Christmas, New Year's day, Fourth of July, and Election day.
273. A birth-day celebration.
274. A marriage; baptism; funeral.
275. A shipwreck; storm at sea; a fire; a hurricane; an earthquake.
276. No citizen entirely useless.
277. Contention benefits neither party.
278. Intemperance the prime minister of death.
279. Christianity the true philosophy.
280. Unintelligible language is a lantern without a light.
281. Education should be adapted to the condition.
282. Rank gives force to example.
283. Elevation is exposure.
284. Independence must have limits.
285. The dress is not the man.
286. The workman is known by his work.
287. Order and method render all things easier.
288. The influence and importance of the female character.
289. Is the expectation of reward, or the fear of punishment, the greater incentive to exertion?
290. The value of time, and the uses to which it should be applied.
291. The character of the Roman emperor Nero; of Caligula; of Augustus; of Julius Cæsar; of Numa Pompilius.
292. The duties we owe to our parents, and the consequences of a neglect of them.
293. How blessings brighten as they take their flight.
294. How dear are all the ties that bind our race in gentleness together.
295. The advantages of early rising, and the arguments which may be adduced to prove it a duty.
296. Misery is wed to guilt.
297. A soul without reflection, like a pile  
Without inhabitant, to ruin runs.
298. Still where rosy pleasure leads,  
See a kindred grief pursue;  
Behind the steps that misery treads,  
Approaching comforts view.
299. 'T is Providence alone secures,  
In every change, both mine and yours.
300. Know then this truth, enough for man to know,  
Virtue alone is happiness below.
301. Prayer ardent opens heaven.
302. Whatever is, is right.

*Style, Various Kinds of Style, and Directions for forming a Good Style.*

Style is the peculiar manner in which a man expresses his thoughts.

The requisites of a good style are *perspicuity* and *ornament*.

By *perspicuity* is meant clearness to the mind, easiness to be understood, and freedom from obscurity and ambiguity.

Ornament in style consists in the use of figurative language, (*see Lesson XXXI, &c.*) the adaptation of the sound to the sense, and the selection of such expressions as are harmonious and pleasing to the ear.

In Dr. Blair's *Treatise on Rhetoric*, twelve kinds\* of style are described; namely, The **CONCISE**, The **DIFFUSE**, The **NERVOUS**, The **Feeble**, The **DRY**, The **PLAIN**, The **NEAT**, The **ELEGANT**, The **FLOWERY**, The **SIMPLE**, The **AFFECTED**, and The **VEHEMENT**.

The **CONCISE STYLE** is one in which the author compresses his ideas in the fewest possible words, and employs those only which are most expressive.

The **DIFFUSE STYLE** is that in which the writer unfolds his thought fully, placing it in a variety of lights, and giving the reader every possible assistance for understanding it completely.

The **NERVOUS STYLE** is that in which the writer gives a strong and full impression of his meaning, employing none but the most expressive words, and using those figures only which will render the picture he would set before us more lively and complete.

The **Feeble STYLE** is the reverse of the **NERVOUS**: the author appears to have but an indistinct view of the subject; his ideas seem loose and wavering; unmeaning words and loose epithets escape him; his expressions are vague and general; his arrangement is indistinct and feeble; and our conception of his meaning will be faint.

The **DRY STYLE** excludes all ornament of every kind, and, content with being understood, aims not to please the fancy or the ear.

The **PLAIN STYLE** admits but little ornament. A writer of this kind rests almost entirely on his sense; but, at the same time, studies to avoid disgusting us like a dry and harsh writer.

The **NEAT STYLE** is characterized by attention to the choice of words, and the graceful collection of them. It admits considerable ornament, but not of the highest or most sparkling kind.

An **ELEGANT STYLE** possesses all the virtues of ornament without any of its excesses or defects. It implies a great degree of *perspicuity* and propriety; purity in the choice of words, and care and dexterity in their harmonious and happy arrangement; and while it informs the understanding, it employs all the requisites to please the fancy and the ear.

The **FLOWERY** or **FLORID STYLE** is marked by excess of ornament: figurative language abounds; and the writer seems more intent upon beauty of expression, than solidity of thought.

The **SIMPLE STYLE** is where the thoughts appear to rise naturally from the subject: the subject itself is considered with strict regard to the

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\* The first four kinds above mentioned, are founded on the degree of *perspicuity*; the next five relate to the ornament; and the last three refer to the ideas which the author intends to convey. An imitation of the various styles is recommended to all who wish to acquire ease in writing. Professor Newman's work on *Rhetoric* presents an illustration of the various kinds of style which should be studied by all. His valuable treatise on *Rhetoric* cannot be too highly recommended.

rules of unity, and is presented without much ornament or pomp of language.

The **AFFECTED STYLE** is the reverse of the **SIMPLE**: the writer uses words in forced and uncommon meanings; his thoughts are strained and unnatural; his ideas are clothed in pompous language, and the ornaments by which they are decked are remarkable for singularity rather than beauty.

The **VEHEMENT STYLE** is characterized by a peculiar ardor. It is a glowing style, the language of one whose imaginations and passions are heated and strongly affected by his subject. It implies strength, but is not inconsistent with simplicity.

To acquire a good style, the following directions are given by Dr. Blair.

1. Study clear ideas of the subject on which you are to write or speak.
2. Compose frequently, and with care.
3. Make yourself acquainted with the style of the best authors.
4. Avoid a servile imitation of any author whatever.
5. Adapt your style to the subject, and to those to whom it is addressed.
6. Let not attention to style be so devoted, as to prevent a higher degree of attention to the thoughts.

### *Rhyme.*

The following rules in relation to rhyme, should be familiar to those who wish to write or judge of verse.

1. The two corresponding syllables of a rhyme must begin their consonance with the accented vowel, and preserve it through the remaining letters.

Thus, *text* and *vert*, *song* and *long* echo with one another respectively, in the sounds *ext* and *ong*.

2. The sounds, and not the letters, constitute the rhyme.

Thus, *reign* and *plain*, *through* and *hue*, though different to the eye, form an unobjectionable rhyme.

3. The letter or letters in the syllable which precede the accented vowel, must not be the same in each, otherwise the consonance would be disagreeable to the ear.

Hence, *tend* and the last syllable of *contend*, make a bad rhyme.

[After the teacher has explained the different kinds of versification, it will be a useful exercise for the pupil to put words together in the form of verses, either in rhyme or otherwise, without regard to anything more than accent and quantity. This exercise, which properly belongs to prosody, will be more advantageously pursued, after the pupil has had some practice in composition, when perhaps he will be tempted to unite ideas with his words, and attempt to write his themes or compositions in verse. The teacher cannot be too particular in explaining the difference between *poetry* and rhyme or verse. Young persons are very apt to consider them as synonymous terms. The pupil should be led to understand, that good poetry requires something more than smooth numbers and harmonious rhymes. As poetry is the offspring of the imagination, figurative language must form a large proportion of its dress.]

The teacher will find the following exercise, called by the French *Bouts Rimes*, interesting to the pupil, and, like all other inducements to thought, auxiliary to the subject of composition.

"One of a party writes down the rhyming words for a short poem;

which another undertakes to complete, by filling up the several verses on a subject either chosen at pleasure, or prescribed, as the case may be."

The following stanza, in which the words in *Italic* are the rhyming words previously assigned, will be sufficiently explanatory of the practice.

TO HOPE.

Down, down vain hope, to me no  
       ..... *more*  
 Can Spring return, with blossoms  
       ..... *crowned,*  
 Nor Summer ripen Autumn's  
       ..... *store,*  
 Which now lies withering on the  
       ..... *ground.*

*Criticism.*

The first requisites of an exercise are, that the sentences be clearly and distinctly written, and the words correctly spelt. Attention then must be paid to the syntax, more especially to the use of relatives and other words used for transition and connexion.

The structure of the sentences then must be regarded, and the rules of clearness, unity, strength, and harmony be observed. The style must be suited to the subject; and, lastly, nothing must be introduced at variance with truth or with morals.

SUGGESTIONS

*With regard to the mechanical execution of written exercises, and the mode of correcting them.*

1. No exercise should be received from a pupil which is not fairly copied with all his skill; for negligence in the mechanical execution will induce the neglect of the more important qualities.

2. The pupil should be required to leave the alternate pages of his paper blank; either to make room for the corrections, or to make a clean transcript after the corrections have been made. The original and the corrected exercises will then face each other, and the writing over the theme a second time will imprint the corrections in the pupil's mind.

3. When the subject of composition is assigned to pupils in classes, it is recommended that a uniformity be required in the size and quality of the paper; that the name (real or fictitious) of the writer, together with the date and number of the composition, be placed conspicuously on the back of the exercise. The writing should be of a plain kind, so that no room being left for display or flourish, the principal attention of each pupil may be devoted to the language and sentiments of his performances.

4. No abbreviations should be allowed; and neglect of punctuation and errors in spelling should be particularly noticed.

5. In correcting an exercise, the teacher should endeavor to give the pupil's thought a proper turn, rather than to change it for one more accurate; for it is the pupil's idea which ought to be "*taught how to shoot.*" An idea thus humored, will thrive much better in the mind, than one which is not a native of the soil.

6. He should accommodate his corrections to the style of the pupil's own production. An aim at too great correctness may possibly cramp the genius too much, by rendering the pupil timid and diffident; or per-

haps discourage him altogether, by producing absolute despair of arriving at any degree of perfection. For this reason, the teacher should show the pupil where he has erred, either in the thought, the structure of the sentence, the syntax, or the choice of words. Every alteration, as has already been observed, should differ as little as possible from what the pupil has written; as giving an entire new cast to the thought and expression will lead him into an unknown path not easy to follow, and divert his mind from that original line of thinking which is natural to him.

## LIST OF BOOKS

### RECOMMENDED FOR THE PERUSAL OF THE PUPIL

As this book may possibly fall into the hands of some who are desirous of cultivating their minds and improving their taste, but have no teacher to direct or advise them in a course of reading, the following list has been prepared, embracing many works of standard merit, which ought to be familiar to all.

They are presented in *alphabetical* order, the author being unwilling to dictate, or to assume the responsibility of recommending any particular course. He has suggested those only which have occurred *at first thought*, and perhaps omitted many whose merits he is not backward to acknowledge, and which ought to be included. He can only add, that the list is offered to the *unlettered* pupil, to supply a deficiency which ought to have been supplied by abler hands.

Astronomy, Phillips's, Vose's, or Wilkins's.  
 Akenside's Pleasures of the Imagination.  
 Boswell's Life of Johnson.  
 Bennett's Letters to a Young Lady.  
 Bishop Heber's Poems.  
 Beattie on Truth.  
 Beattie's Poems.  
 Bryant's Poems.  
 Belknap's History of New Hampshire.  
 Blair's Rhetoric, (not abridged,) or Newman's Rhetoric.  
 Cowper's Poems, (particularly the Task.)  
 Campbell's Poems, (particularly the Pleasures of Hope.)  
 Chapone's Letters.  
 Dryden's Virgil.  
 Edgeworth's Works, (especially on Popular Education.)  
 Foster's Essays.  
 Fitzosborne's Letters.  
 Flint's Valley of the Mississippi.  
 Gay's Fables.  
 Goldsmith's Poems, (particularly the Deserted Village.)  
 Gregory's Legacy to his Daughters.  
 Gray's Poems, (particularly the Elegy in a Country Church Yard.)  
 Homer's Iliad and Odyssey, (translated by Pope or Cowper.)  
 Hemans's Poems.  
 History of England, (Sir James McIntosh's.)  
 Hannah More's Practical Piety.  
 Hamilton's Letters on Education.

Hedge's Logic.  
 Hume's History of England.  
 Jefferson's Notes on Virginia.  
 Johnson's Rasselas.  
     " Rambler.  
     " Lives of the Poets.  
 Junius's Letters.  
 Kaimes's Elements of Criticism.  
 Ketts's Elements of General Knowledge.  
 Letters of Pope Ganganelli.  
 Life of Mahomet.  
 Milman's History of the Jews.  
 Milton's Paradise Lost.  
     " " Regained.  
 Mason on Self-Knowledge.  
 Marshall's Life of Washington.  
 Pope's Works, (particularly the Essay on Man, and the Essay on Criticism.)  
 Paley's Moral Philosophy.  
     " Evidences of Christianity.  
     " Natural Theology.  
 Prescott's Ferdinand and Issabella.  
     " Conquest of Mexico.  
 Robertson's History of America.  
     " " Charles Fifth.  
 Rogers's Pleasures of Memory.  
 Rollin's Ancient History.  
 Shakspeare's Plays, (expurgated edition.)  
 The Spectator.  
 The Tatler.  
 The Guardian.  
 The Adventurer.  
 The Idler.  
 The Mirror.  
 The Federalist.  
 Tooke's Pantheon, or Dillaway's Mythology.  
 Tytler's (or some other) Universal History.  
 The Young Christian, (by Abbot.)  
 Trumbull's History of Connecticut.  
 Thomson's Seasons.  
 Telemachus.  
 Watts on the Improvement of the Mind.  
 Williams's History of Vermont.  
 Young's Night Thoughts.  
 Zimmerman on Solitude.

*The following books of reference should be owned by the pupil.*

A General Atlas.  
 Johnson's, Walker's, or Webster's Dictionary.  
 Lempriere's Classical Dictionary, (Boston expurgated edition.)  
     " Biography.  
 Malcom's or Robinson's Bible Dictionary.  
 Worcester's, Morse's, Brookes's, or McCulloch's Gazetteer.  
 The Encyclopædia Americana.



## PARKER'S EXERCISES IN COMPOSITION.

The great popularity of this work has given it an introduction into almost every Academy and higher Seminary throughout the United States, England, and the British Provinces; and its usefulness, as an aid in teaching this important branch of education, has been acknowledged by hundreds of eminent teachers who have used it.

The School Committee of Boston authorized its introduction into the public schools of the city, soon after the first edition was issued, and it is now the only work on Composition used in them.

The publisher trusts that the improvements contained in the present edition will render the work more acceptable, and give it a still wider circulation.

The following RECOMMENDATIONS have been selected from a large number of valuable notices from the most respectable sources:

*From J. W. Bulkley, Esq., Teacher, Albany.*

I have examined "Parker's Exercises in Composition," and am delighted with the work. I have often felt the want of just that kind of aid that is here afforded. The use of this book will diminish the labor of the teacher, and facilitate the progress of the pupil in a study that has hitherto been attended with many trials to the teacher, and perplexities to the learner.

If Mr. Parker has not strewed the path of the student with flowers, he has "removed many stumbling-blocks out of the way, made crooked things straight, and rough places smooth." It is certainly one of the happiest efforts that I have ever seen in this department of letters, — affording to the student a beautiful introduction to the most important principles and rules of rhetoric; and I would add, that if carefully studied, it will afford a "sure guide" to written composition. I shall use my influence to secure its introduction to all our schools.

*From Rev. Samuel P. Newman, Professor of Rhetoric in Bowdoin College.*

I have examined "Progressive Exercises in English Composition," by R. G. Parker, with much care, and hesitate not to express an opinion that it is well adapted to the purpose for which it is designed. It is well fitted to call into exercise the ingenuity of the pupil, to acquaint him with the more important principles and rules of rhetoric, and to guide and aid his first attempts in the difficult work of composition.

*From Walter R. Johnson, Esq., Franklin Institute, Philadelphia.*

Having often felt the necessity of reducing to its simple elements the art of composition, and having been compelled, from the want of regular treatises, to employ graduated exercises expressly prepared for the purpose, and similar in many respects to those contained in this treatise, I can speak with confidence of their utility, and do not hesitate to recommend them to the attention of teachers.

*From Dr. Fox, Principal of the Boylston School, Boston.*

This little manual, by the simplicity of its arrangement, is calculated to destroy the repugnance, and to remove the obstacles, which exist in the minds of young scholars to performing the task of composition. I think this work will be found a valuable auxiliary to facilitate the progress of the scholar, and lighten the labor of the teacher.

*From Mr. C. Walker, Principal of the Eliot School Boston.*

This work is evidently the production of a thorough and practical teacher, and in my opinion it does the author much credit. By such a work, all the difficulties and discouragements which the pupil has to encounter, in his first attempts to write, are in a great measure removed; and he is led on progressively, in a methodical and philosophical manner, till he can express his ideas on any subject which circumstances or occasion may require, not only with sufficient distinctness and accuracy, but even with elegance and propriety. An elementary treatise on composition, like the one before me, is certainly much wanted at the present day. I think this work will have an extensive circulation; and I hope the time is not distant, when this branch of education, hitherto much neglected, will receive that attention which in some degree its importance demands.

We have seen no work which seems to us so useful as a guide to the teacher, and an aid to the pupil. — *American Annals of Education and Instruction.*

The design of this work is unexceptionably good. By a series of progressive exercises, the scholar is conducted from the formation of easy sentences to the more difficult and complex arrangement of words and ideas. He is, step by step, initiated into the rhetorical propriety of the language, and furnished with directions and models for analyzing, classifying, and writing down his thoughts in a distinct and comprehensive manner. — *London Journal of Education.*

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